MAXIMUM ROCKNROLL

NO.12 MARCH '84 $1.00

NORWAY
IRELAND
SS DECONTROL
FINLAND
AOD
BUTTHOLE SURFERS
MEXICO
ITALY
TOXIC REASONS
S CAROLINA
CORTINAS
E GERMANY
TATTOOS
NO TREND
LEBANAM

HARDCORE TAPES FROM B.C.T.

1 FIRST STRIKE -47-tunes
CLITBOYS, EAT THE RICH, VIOLATION, FUTURE RUINS, MR. EPP, SKOUNDRELZ, VATICAN COMMANDOS, & CULTURAL BREAKTHROUGH
POISON CENTER(RIP)

2 MUSIC ON FIRE -42-
5° BRACCIO, CRASH BOX, INDIGESTI(RIP), STAZIONE SUICIDA, RAPPRESAGLIA, RAW POWER & WRETCHED

3 EAT ME -39-
K-FLAG, KILLROY, SOLUCION MORTAL (MEX.), WHITE FLAG, NO RESPONSE, WALLFLOWERS, DERANGED DICTION, CORRUPTED SERVICE

5 RAW POWER - ITALIAN -42-
LIVE & STUDIO
THE H.C. BAND THAT IN SINGS IN ITALIAN, BECAUSE THEIR FROM ITALY. REAL NEAT-O!! Raw Power has a tour OF THE U.S. COMING IN AUGUST. CONTACT US IF YOU CAN HELP SET UP SHOWS!

4 AHHHHH... -31; ITALY
NABAT, PEGGO PUNX, CHEETAH CHROME ROUGH, MOTHERFUCKERS, DARK RIDE, EU's ARSE, TIRATUTA LIMITATA, SHOCKING T.V. & CHELSEA HOTEL

6 LAST WHITE CHRISTMAS
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7 L.W.C. VOLUME TWO... -32-
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8 RATTUS -34;-FINLAND
DEMO, LIVE, 81-83
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MAXIMUM ROCKNROLL

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ADVERTISERS:NEXT ISSUE DUE OUT APR 15, COPY DUE BY APR 1, AND WE NEED TO KNOW WELL IN ADVANCE AS TO WHAT SIZE TO RESERVE.

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U.K.: current and back issues available from MRR/ P.O. Box 59/ London N22/ ENGLAND for 1 each. 6 issue subs avail for £ 6. Also, write this address for European wholesale distribution.

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Prices on mail order are being raised to actually cover costs. Before, for example, we charged $2.50 for Europe. Our mailing costs were $2.14, bags were $.14, mag costs were $.25. We were actually losing money.

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SELL MRR:If you're interested in selling MRR at gigs in your area, please get in touch with us for details.

READERS:If your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't re-order, please let us know the name of the place so we can tell our distributors where to sell them. Your input is essential.

PLEASE CONTINUE TO SEND ALL RECORDS, TAPES, LETTERS, PHOTOS, ARTICLES, ETC TO:

MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY, CA 94701

RADIO TOP 20

For what it's worth, here are the Maximum Rock'n'Roll D.J.'s current Top 20 lists. Please send us your records or tapes (2 copies of vinyl, if possible-one for review, one for radio). Send to MRR/Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

Jeff Bale

ACID DREAMS-LP V/A
BREAKOUTS-NO MORE-EP
D.R.I.-VIOLENT PACIFICATION-EP
DECRY-SYMPTOMS OF HATE-EP
DESTRUCKTIONS-VOX POPULI-LP
FINAL CONFLICT-IN THE FAMILY-EP
KIDNAP-IL FAUDRA....CHANGE-EP
MAHO NEITSYT-TEHDASKAUPUNGIN...-EP
MALINHEADS-HOAX-EP
MARCH VIOLETS-45/SCREAMING DEAD-45
NEGATIVE APPROACH-TIED DOWN-LP
PANDEMONIUM-WHO THE FUCK...-EP
R.O.T.A.-MEAN PEOPLE SUCK-TP
SEPTIC DEATH-NEED SO MUCH ATT'N-EP
SLUGGO-CONTRADICTION-EP
TARGET OF DEMAND-MAN'S RUIN-LP
TOREROS AFTER OLE-POROM POM PERO-EP
VARUKERS-LED TO THE SLAUGHTER-EP
ZERO POINT/HA!-EP(split)
Y DI-A PLACE IN THE SUN-EP

IMPORTANT NOTICE IMPORTANT NOTICE

Last issue we ran an ad for what we thought was a fanzine, with the caption "Forbidden thoughts/Heretical thinkers". Several readers have written us complaining about the content of said mag: that it was a front for white supremicists and nazis who claim that the holocaust never happened to the Jews. Needless to say, we apologize to those readers who sent away for that crap and do not endorse that racist ideology. Unfortunately, this means that in the future, those people who want to advertise and who we are unfamiliar with will have to send us product before we can accept an ad.

Cover photo by Phil N Phlash

Pushead

GENOCIDE ASSOCIATION-SONIC LOBOTOMY-TP
CONDEMNED TO DEATH-EP/PANDEMONIUM-EP
CHAOTISCHE OSTERN-TP
TOREROS AFTER OLE-EP
DEPRESSION-EP/RATTUS-RAT CAGE-LP
KANSAN UUTISET-LP/ANTISECT-LP
R.I.P.-TP/Y DI-EP
JERRY'S KIDZ-THIS IS ALBUQUERQUE-EP
DESTRUCKTIONS-VOX POPULI-LP
DICKIES-STUKAS OVER DISNEYLAND-EP
KANGRENA-TERRORISMO SONORA-EP
WUNDERBACH-TP
JERK WARD-TP
BROKEN BONES-EP
D.R.I.-VIOLENT PACIFICATION-EP
SUICIDAL TENDENCIES-WAR INSIDE MY HEAD-TP
TOXIC REASONS-KILL BY REMOTE CONTROL-LP
MAU MAUS-LIVE-LP
M.A.F.-LP
NYX NEGATIV-TP

Ruth Schwartz

TOXIC REASONS-KILL BY REMOTE CONTROL-LP
DICKS-PEACE?-EP
CONDEMNED TO DEATH-EP
GRANDMASTER FLASH-WHITE LINES-EP
HUMAN SUFFERAGE-EP
FAITH-SUBJECT TO CHANGE-LP
BLIGHT-DREAM WAS DEAD-EP
YOU SUCK-YOU SUCK CHANT-45
AYIKO BIA-AFRICALI-EP
CRASS-YOU'RE ALREADY DEAD-EP
YOUTH YOUTH YOUTH-SIN-EP
AGENT 86-PROTECT THE EARTH-EP
TOY DOLLS-DIG THAT GROOVE BABY-LP
DEPRESSION-MONEY CHAIN-EP
THE EX-CRAP RAP-EP
LOST CHERREES-A MAN'S DUTY-EP
UNTER DEN LINDEN-EP
BLITZKREIG-COMPLETE DISARMAMENT-LP
FALLOUT-BUTCHERY-LP
SEPTIC DEATH-NEED SO MUCH ATT'N-EP

Steve Spinali

APOCALYSE-LP V/A
BLITZKRIEG-COMPLETE DISARMAMENT-LP
COCKSPARRER-SHOCK TROOPS
CONDEMNED TO DEATH-EP
CRASS-YOU'RE ALREADY DEAD-EP
CROWBAR-HIPPY PUNKS-45
DESTRUCKTIONS-VOX POPULI-LP
DICKIES-STUKAS OVER DISNEYLAND-EP
D.R.I.-VIOLENT PACIFICATION-EP
FAITH-SUBJECT TO CHANGE-EP
FINAL CONFLICT-EP
INSANE/SKEPTIX-45(split)
JERRY'S KIDZ-THIS IS ALBUQUERQUE-EP
LOST CHEEREES-A MAN'S DUTY-EP
SCREAMING DEAD-PAINT IT BLACK-45
SHOTGUN SOLUTION-SHOTGUN-EP
S.P.K.-AUTO DA FE-LP
10,000 HURTS-PUNISHMENT-EP
VICE SQUAD-BLACK SHEEP-EP
YOUTH YOUTH YOUTH-SIN-EP

Tim Yohannan

BIRTH DEFECT-TP V/A
CONDEMNED TO DEATH-EP
DEATH ROW-BURN THIS TOWN-TP
DEPRESSION-EP
DESTRUCKTIONS-VOX POPULI-LP
D.R.I.-VIOLENT PACIFICATION-EP
ELECTRIC DEADS-MIND BOMB-EP
END RESULT-NO MASTER'S VOICE-TP
FAITH-SUBJECT TO CHANGE-EP
INSANE/SKEPTIX-45(split)
MALINHEADS-EP
MR EPP & CALCULATIONS-LIVE AS..-TP
SEPTIC DEATH-NEED SO MUCH ATT'N-EP
SLUGGO-CONTRADICTION-EP
SOMETHING TO BELIEVE IN-LP V/A
TARGET OF DEMAND-MAN'S RUIN-EP
TOREROS AFTER OLE-EP
TOXIC REASONS-KILL BY REMOTE CONTROL-LP
Y DI-PLACE IN THE SUN-EP
ZERO POINT/HA!-EP(split)

MAXIMUM ROCKNROLL RADIO

ON THE AIR

KUCI IRVINE CA 88.9FM MON 9PM
CJSR EDMONTON ALTA Call Sta
WUNH DURHAM NH 91.3FM SAT 11PM
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KAIR BOULDER CO 101FM/660AM MON 9PM
WRUB BUFFALO NY 640AM SAT Midn
WKDU PHILADELPHIA PA 91.7FM TUES Midn
WJRH EASTON PA 90.5FM Call Sta
WOSR COLUMBUS OH 540AM/99.9FM WED 5PM
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONYBROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
WMUC COLLEGE PK MD 88.1FM SUN 6PM
WNUR EVANSTON IL 89.3FM SAT 11PM
WAKE WINSTON-SALEM NC 530AM THURS Mid
KCSB SANTA BARBARA CA 92FM THURS 11AM
KFAI MPLS MN 90.3FM SAT 7PM
KHSU ARCATA CA 91.5FM SAT 10PM
WCSB CLEVELAND OH 89.3FM Call Sta
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
CKLN TORONTO ONT 88.1FM TUES 10PM
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WBGU BOWLING GREEN OH 88.1FM MON Midn
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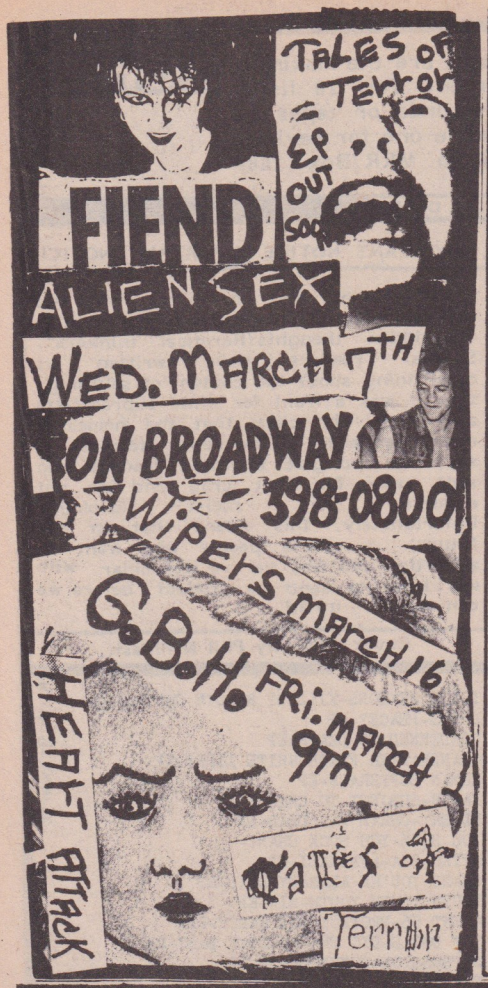

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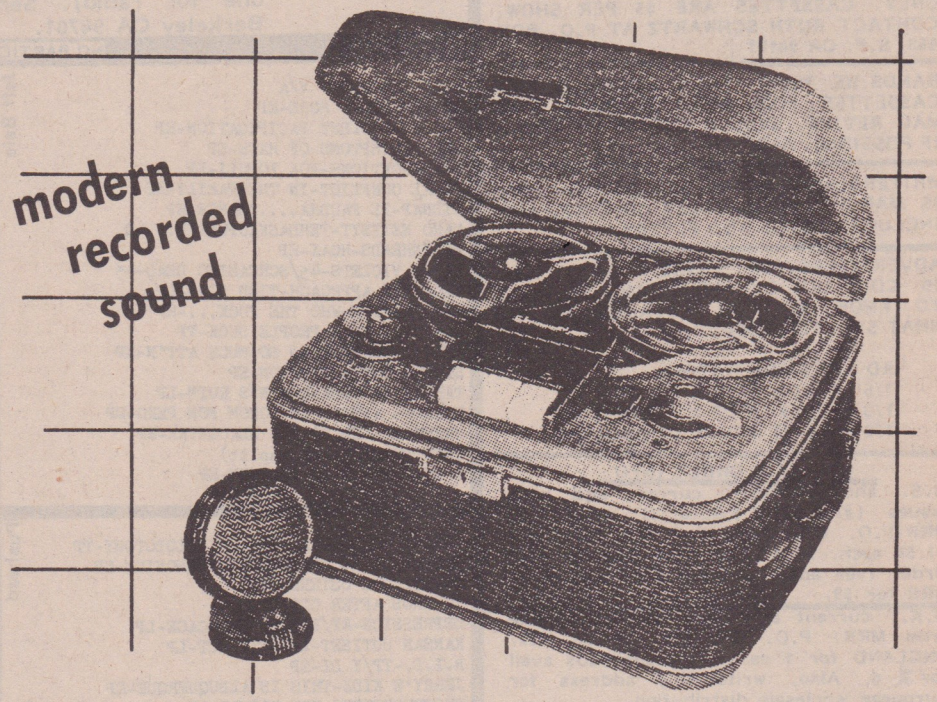

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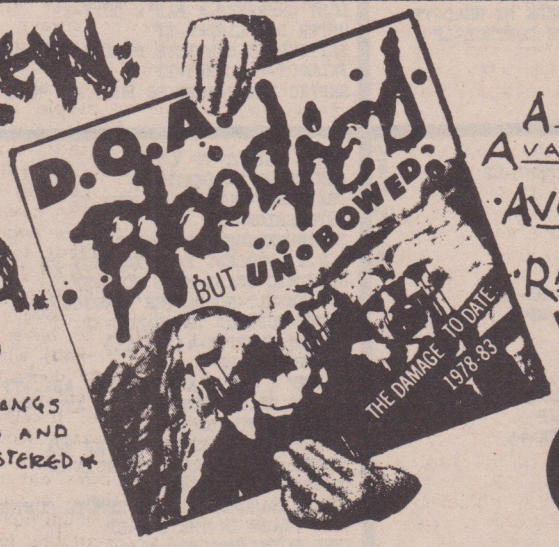

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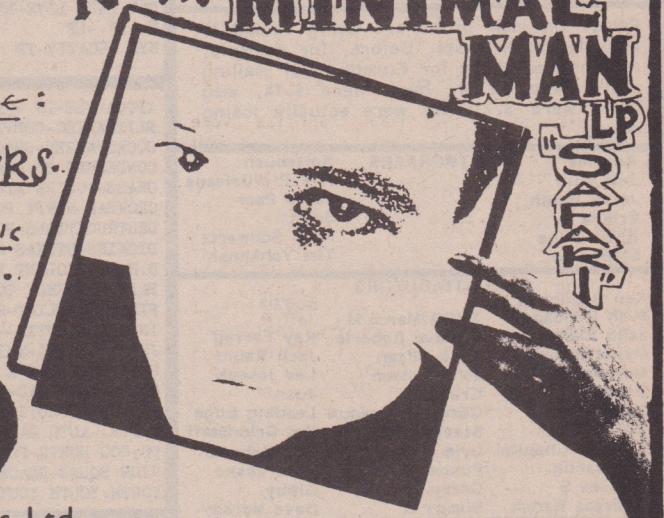

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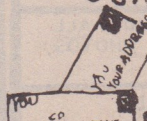

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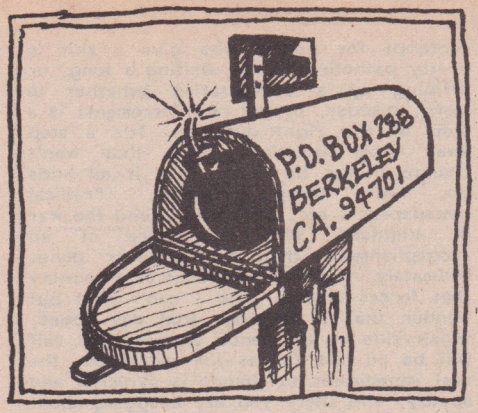


PSYCHED OUT

MRR,

Just a word of thanks and my compliments on the great article on 60's psychedelic punk. I've been into this kind of music for a while, and I'm glad someone finally took notice of it. Hopefully, your article will prompt other "hardcores" to take a listen to some of this great music. Maybe then the "scene" won't be as redundant and generic. I'm starting a psych/punk band. Our name is PECKING ORDER. Also, I put out a zine called Raveup, and am planning to expand coverage to include stuff about those 60's bands like 13TH FLOOR ELEVATORS, REMAINS, BLUES MAGOOS, etc. Copies are $1 thru the mail, or for trade with your fanzine or record/tape.
Anthony Illarde/ 4229 W Roscoe/ Chicago IL 60641.

Dear MRR,

I would like to comment on two parts of MRR #11. I thought the first few letters were great! It was refreshing to see some positive, optimistic ideas for a change. The self-destructive "Smash the state" and "xxx scene sucks" letters were leading to a dead end, either through inability to acheive fantastic goals, or by simple division. High ideals are fine, but tempering them with a sense of reality provides a "consciousness" that can actually accomplish something and make the world a better place.

Secondly, the "1984" articles were good. I re-read the book recently, as well as 1984 Revisited, a collection of essays relating to Orwell's book and totalitarianism in general. The book comes to the conclusion that Oceania- type totalitarianism is impossible, for various reasons (quickly: there are some facets of "nprmal" society that are mandatory for the maintenance of power. Fear is not enough), but that a heavy authoritarian society is possible, and even likely. This world would be an "85", with Oceania being "100" and Nazi Germany about a "70". The sad thing about this being the fated year is that if by December 31 100% of the book hasn't happened, people will give a sigh of relief and forget all about protecting their freedom. I won't find any satisfaction in knowing Orwell was off by 5 years.

I've noticed something interesting in my discussions with the "good Germans" running around today. If I tell them I'm concerned about government record-keeping, they call me paranoid. But if I say I'm going to find out about my dossier with the Freedom of Information Act, they warn "Don't do that! You'll get on a list!". If the government doesn't have any interesting files on me, why should I be worried about trying to find that out?

Lastly, I have seen the DEAD KENNEDYS twice and neither time did I interpret what Biafra said as a command. I just figured he was spouting off his ideas for a better scheme of things. People who believe things just because the best-known vocalist told them to aren't punks. After all, it could have been David Lee Roth or Steve Perry, instead of Biafra. If you don't think for yourself, you're no different than any other 9-5, do your job, don't complain citizen. It doesn't matter how radical your views are, if they aren't your views. A black sheep is still a sheep.
K. Laughlin

Dear MRR and Jack Rabid,

In reference to Jack's column in MRR #10 and scene economics, it was spot on. As Jack said, maybe the only way for me to get the message across is to blow the article up to poster size and display it at gigs. I think I agreed with the article so much because I am a promoter, or could it be because I have my eyes wide open and see what goes on before, during, and after a show. In the city where I live, I take my share of abuse for the job I do as a promoter. Some of it is justified, and some unjust, but people are going to have to learn what the hell shows are about and what goes into them. I mean, just because a guy does shows doesn't mean he's got money up the ass. I know for a fact that 75% of the people who go to shows have more money than me, or at least a stable income or means of support. The grass is always greener on the other side. People are always quick to criticize. But to make a suggestion, then don't hold your breath. The usual lines are: I don't like that band; I don't have any money; The tickets cost too much; I've already made plans. so don't try to tell me your part of the scene if you use statements like these at all the shows. People should support the people who support them. Don't show up at a show with 12 beers in your coat and go "Come on man, I don't have any money." Or, how about the people who pass out all over the place and throw up. Can you get any more hardcore? And they're always the same people who start trouble, fights, damage, etc. That is not being part of the scene, to me. But what do I know. I'm just the guy who takes all the risks and criticism. So when people ask why a show got cancelled, can anyone give them an answer? In this town, if you can do a show at the same place twice, you are more than lucky.
On the average, the scene is about 300 strong (with exceptions like the DK'S, when 1000 show up--where is the local support when you need it?). I know I'm trying 100% to do the best, fairest job for everyone, and theere are a lot of really good people here who do more than their share and deserve all the credit in the world because they are the scene. You only get as much out of something as you put into it. Just imagine how much you could be getting out of your scene.
I hope I don't seem too heavy-handed, but I think a local scene is the most important thing a city has. The tighter knit it is, the better run it is. The better run it is, the more fun for everyone it is. And it just goes on and on and on.
All criticism and hate mail to: Mike Zabo/ 525 Sherbrooke East #15/ Montreal, Que/ CANADA H2L-1K2

Dear MRR,

There is one thing bugging me. I read the article in #10 about "holy punks" or whatever you call them. What's bothering me is to think that all those Jerry Falwell's, who can brainwash the "normal" person, can brainwash "independent, free-thinking" people. What's the world coming to?

Remember how in Greek mythology, they made up stories on the origin of life? Their Gods were used for excuses...you know, like the changes of the seasons is because blah, blah, blah. Well, people nowadays have their God for the exact same reason, for an excuse. If someone dies, they say "God wanted him...it was his time to go". There isn't any proof of a God, so why believe in an illusion? For a fucking excuse? Don't be lame.
Marcella Bevien/ 3443 Duchess Ct/ San Jose Ca 95132

Dear MRR,

Hi! It's Mish again. This is a comment from the girls side of things. At least from one very vocal female. Don't start cringing and shutting me out guys, (oh, no! Another one of those man-devouring feminists. Quick! Where's a closet? I better hide). OK, this isn't going to be painful, or a vicious attack or anything. That sort of attitude solves nothing, right? And in order to work things out on an equal basis we have to treat each other as persons, and it takes some give and take on both sides. I know there are a lot of smart, cool, witty (need I go on?) girls out there who would love to be involved in bands and the scene but have been snubbed or laughed at because they weren't as proficient as some of you. But we've all learned somewhere, and whereas it's awkward at first, with a little help from our friends things get easier, like playing instruments...
See, there's just a few areas where some of us run into conflicts and it gets uncomfortable, so maybe if you understand how we feel as people, you might think about some of the things that you do. Like these labels we get tossed at us: Bitch, Cunt. I'm a person, not a product to be packaged and labeled. Labels that humiliate, degrade, and classify, and there's a lot more than bitch and cunt (fag, dyke, punk, slut, nigger, homo, spic, dick - one for you guys, gearhead, commie). But the one that really kills me is "dumb cunt". Especially when it comes from someone whose every other word is "fuck". "Fuck's this?" "Fuck's that?" and my favorite "Fucking fuck you fucking fuckers"...get the picture? These are usually received from someone who never lets you finish a sentence...and probably couldn't finish one themselves, given the chance. I have a name; I wish people would use it. They're always trying to change my name;the ones listed above are the most popular choices. And for appearances' sake - girls in short hair and jeans are just as ok people as girls in dresses, and just as female, and if a girl's gonna wear a skirt so short that there's nothing left to the imagination (be it her choice-she knows why she does this) why not fling off everything in great ecstacy and dance about - I'm sure nobody would be surprised; they've already seen it all.
Oh, one last grievance, ok? I (speaking in the collective) am a girl who chooses to have no boyfriend, spouse, mate, whatever. If I choose to have numerous encounters (of the sex kind) with others, that is my right and it doesn't deserve those terms of endearment you slag me with; slut, scum, whore, hosebag, slime, buttfuckee, hussie, sleaze, loose, easy, and the ever-popular douchbag. Come on, I know a lot of you boys out there who are as social as some of us single girls--your habits well match ours but you seem to think it's acceptable for you. I don't hear you getting defaced in this manner. (But a good one girls is:CLOWN PRINCE OF SMARM--not too derogatory, but it gets the point across) to those ever present 8- armed romeos who are always slurping at your face and clutching at your bodies while you frantically try prying them off while trying not to gag at their sticky, cliche redundant remarks, like "Hey sexee", "Oohh babee, I think I love you", or "I find you intellectually stimulating, slurp...". Gag...you don't really expect us to buy that, do you???

It just seems like a pretty sad "normal" (dare I say?) state for such liberal 'anarchistic' individuals like ourselves. I mean, if we aren't happy with the state of the things we're raised around, we have to change ourselves so we don't turn out the same way. Sound

familiar? But somewhere along the way WE gotta change things--with a guy, no, make that a maniac-- like Reagan at the controls , who likes to make his 'power' known by throwing out remarks like "I think we're the generation that will see Armageddon come about". What a ploy!! "See what I could do? I'm so powerful, I could do this. Don't you forget it!!" Armageddon outta here!!

Mish Bondage/ P.O. Box 332/ Portland OR 97207.

PULL UP YOUR PANTS

Dear MRR,

OK Tim, answer this. If the Rev. Jesse Jackson was voted President, and he was not living up to his campaign promises (whatever they might be), and in general was "screwing up", would the "anarchist" punx and all others write anti-Jackson songs and wear anti-Jackson slogans and shirts? Or, would they be afraid to do so because they might be labeled as "racists". I want a real answer, not some bullshit backtalk. And if you ignore this letter (Tim, that is), are you afraid of the fact you may be caught with your pants down? That's it. Paul poplawski, Yonkers NY.

Dear Paul,

My response is simple. If criticizing Jesse Jackson for possibly selling out to the ruling class, I would use a little extra space, time and sensitivity to make it understood that that was the basis of my attack, and not the color of his skin. I do the same when criticizing someone who may be a Zionist, making sure that people understand that it's not an anti- Semitic attack. Because of historical conditions, there is a necessity to be quite clear as to any criticisms. I don't think that little special effort is asking too much.

So that's my real answer. Now, pull up your pants. Tim.

Dear MRR,

On New Years Eve , a friend of mine, Ed Lathrop, committed suicide. You might not have known him by name, but you probably recognized his face at punk shows over the past 4 years in the Bay Area. He was a beanpole of a guy, in his 30's, who instead of opting for god, family, and the white bread life, hung around with rebellious, rowdy, and nihilistic youth. Unfortunately, the nihilism got the best of him, and he slit his wrists.

It is still a very shocking thing to me when a 15 year old goes out on crank or whatever. Whether or not it's accidental, it really says something about the quality of life in Amerikkka...the 'no future' syndrome applies here as well as in the U.K. I think Ed was a victim of the same thing.

Some of the people I work with knew Ed from 15 years ago (he was also a co-worker of mine). None of them ever suspected he'd do himself in...but the kids knew different. His cynicism was fathoms deep. The Fuckettes will miss him, Sebastian will miss him, I'll miss him.

Mike Manifesto, Oakland CA

Dear MRR,

This letter is for all those radical revolutionaries out there. I've got one question to ask you:"What have you accomplished?! ?"

There must be 10,000 antiReagan/establishment/system/blah, blah, blah, songs. But who are they played/sung to? More revolutionaries. That accomplishes nothing. Why don't you play them to government authorities? How about John Q Public? Then maybe people would realize what's going on. There are very few bands (maybe 2 or 3) that have the guts enough to do this. Although I don't agree with their views, I respect their approach to alerting people to their ideas. But all these hardcore bands with their "Fuck Reagan" songs are just a bunch of gutless cowards with cute slogans. I know you're thinking "Fuck you, you little apathetic asshole!", but it's an entire waste of time if you scream ideas to people with the same ideas. You can't even unite amongst yourselves (ie., anarchism vs communism) in the HC scene, so how do you expect to unite a state? a country? a world? Painting "You can't hug a baby with nuclear arms" on the back of your jacket might get a response like "Say, that's clever", but it won't make people say "Yeah, we've got to do something about nuclear arms. I'm gonna organize today!" All of your political songs, magazines, leaflets, newspapers, slogans, marches, etc, etc, have not done a single thing (of any importance, anyway) to help "change the world". The '60's accomplished 0 also. There are still wars, and sad to say, always will be. That's the way man is. For instance, right now, as you're reading this, you probably have very hostile feelings towards me, at least a little anger. That just shows everybody feels hostile towards their fellow man, no matter how much "for peace" they are. Be honest with yourselves, there is no way you are going to change the world to a utopian dreamland. Not in your lifetime or anybody else's. It's been tried thousands of times throughout history and the world is still a rotten place. So, what have you accomplished? Did you put out a radical newspaper? Did you demonstrate? Did you write a song? Has it changed anything? No, it hasn't. Be honest with yourselves; it's a wonderful dream, but an impossible one. I was like you for 3 years until I realized that it was all in vain. I also realized that I bothered and worried myself over things a person of my age, and probably yours too, can do nothing about. Three wasted years of my only life. I get a lot more enjoyment out of life now that I'm "apolitical", as you call it. I have just as much freedom, no, I have more freedom to do what I want now. I don't have to worry about being rejected from my radical clique. Yeah, I said clique. I'm sure you belong to one too. You're little group of revolutionary friends that refuse to accept anyone without their views. Anyway, I hope this letter makes at least one person think. Especially anyone like 12 to 15 years old. These are your most free years. Use them while they last. Don't just listen blindly to a big-name band or someone you think is cool. Don't make the same mistake I did. Please think for yourself. Enough said. Send any comments, bad or good to: Chopper Steve/ 104 Greenbriar Ct/ E Peoria IL 61611

Dear Steve,

Poor baby! I'm so sorry to hear you spent 3 whole years of your life dwelling on such serious matters. What a bummer that must have been. Now you can rest easy, absolve yourself of any responsibility, and become a "good American", cynical to the core, "looking out for #1", escaping into the "easy life" of not caring exactly how it is that young you can have that luxury.

Don't you think there's some connection between your ability to "go back to the womb" of apolitical American Dreamland, and the inability of 90% of the rest of the world's kids your age to do that? Fuck yes, you piss me off. But there's no contradiction between showing emotions (being human) and being "political". For all your "years" of political "awareness", you apparently didn't learn that much about why things work like they do, because if you did, you wouldn't be sitting around bragging about now being part of the sucky problem.

Maybe I'm being too hard on you, as you are still pretty young, but your contempt for people who give a shit is pretty pathetic. To me, writing a song, or striking up a conversation (whether to learn, discuss, or get re-inforcement) is a step in the right direction. It's a step away from isolation. Sure that won't change things by itself, but it all adds up. All those marches, "radical newspapers", etc, combined to end the war in Vietnam, which is more of an accomplishment than you've ever done. Ultimately, it's the conscience of a country that forces change, and I can't help but wonder that if or when that day comes, which side of the fence your cynical self will be on. As far as I'm concerned, the real impediment to change is cynicism and apathy, and there you are bragging about joining those forces who really oppose change, and ultimately support the status quo (not only support it, but feed off it--that wonderful system that subjects so many to misery so you can skateboard in "peace".) Proud of yourself?

Tim

P.S. At times you sound like some of those "people" in Invasion of the Bodysnatchers who, after being taken over by the pods, announce how happy and freer they feel now that they don't have to struggle with the responsibilities and hardships of being human. "Join us, you won't feel a thing." Also Steve, your mere existence in the scene is living proof that the politically aware bands aren't just "preaching to the converted."

Dear MRR,

I'm writing to express my feelings on all this support people giving to the Vancouver 5. First, I like the idea of punks and anarchists helping others that are going to jail on phony charges, or organizing to fight police brutality and other unjust acts of prejudice by cops because 'punks are different'. But should we support people that use violence to get what they want? No way! All the police and the government need are a few incidents like bombings, etc, to fuck up our scenes. If they think all punks support this, then soon we'll lose our clubs and have to put up with constant harassment because of what a few people did. What if someone who was passing by got killed? By using violence we're just defeating our purpose. They have guns and "the law" on their side. What do we have? Nothing.

What happened to M.D.C. in Canada was fucked up. This is what we should fight. But if M.D.C. bombed a building, they should go to jail. Punks should stick up for each other, but when they use violence, all that can happen is more violence from the police and more prejudice and more hassles from jock vigilantes who want to make the world a "better place to live in" by punk-bashing. The only way we can end police violence and other atrocities like the MX missile, the draft, etc, is to peacefully demonstrate and get lawyers to fight them with. But violence cannot be tolerated by us or the system. Leave violence to the professionals, the cops, the jocks, and the other idiots who can't think for themselves.

If the Five didn't do it, then by all means rally in support and bust 'em out. But if they did, let them go to prison.

Kenji Snow/ P.O. Box 215/ Crescent City CA 95531.

Dear Kenji,

It's a pretty tricky issue you've raised. The Ghandian non-violent approach sure seems to be the preferable way to go. But is it always possible? Can the peasants in El Salvador practice non-violence in the face of "death squads"? No way. There are times when one's only possibility of survival and self-respect are to strike back. Is self-defense "violence?" Then one has to consider whether attacking property

(in the Five's case, a porno shop, missile component factory, and power station) is violence. Is it violence when it doesn't physically hurt other people? As T.S.O.L. (and many others) said, "property is theft". Is it "violence" to attack the "property" of the state, etc, that robs you blind, that brutalizes and dehumanizes you every day and every way? I don't have the answers, but I wouldn't be so fast and sure to condemn those who see it that way, especially out of fear that it might result in the closing of our clubs. Somehow, that doesn't seem like the biggest thing to be worried about.

Tim

"UNSCENE" DANGERS

Dear Max R&R,

Just writing in to attempt to communicate something that'll probably have me hated, but I'm just trying to present an alternative point of veiw, hope you'll listen.

Even though the viewpoints in Max R&R are very diverse, one thing seems to be consistent among those who put any thought into what they write; asserting yourself honestly, i.e. being yourself outside of any mass conformity. What brings up this question, why "scene" reports? It seems the entire "scene" mentality (i.e. D.C. is better that L.A. or vice-versa) is the largest breeding ground for blind ignorance (ignoring bands outside of your particular "scene") and sheepish "follow the leader- ism." Besides, I think it's a misnomer to call the information you present "scene reports" as most of them don't have a "scene" mentality; though sometimes you have had some "our scene is better than you scene" reports, thankfully that sort of mentality is usually avoided.

Don't get me wrong, I enjoy being aware of what's happening in other places, it's just that I think the entire idea of a "scene" is counterproductive, so often people use it to praise some worthless local band at the cost of a superior band from elsewhere. Also scenes serve as mental ghettos; for many nothing exists outside of it. Anyway, hope this makes sense to you, and it's just my opinion on the subject, I'd like to hear from anyone who disagrees or agrees on this topic.

Now, if you'll allow me to (please, please) I'd like to mention that I occasionally put together a zine. Issue #2 (the most recent) has interviews with CRASS, FLUX OF PINK INDIANS, RUDIMENTARY PENI, and the SEARS, plus views and reveiws. Cost $1 includes postage.

Also, I'm putting together a various artists compilation cassette. It'll be a breakeven (hopefully) affair, a C-90 plus info zine for $2.00. So, any bands/artists (i.e. alternative poets along the lines of Annie Anxiety, Andy T., etc.) interested in appearing on this project are asked to please send a cassette of 3 songs/pieces (sound quality is really not that important, as long as it's listenable.) Plus, lyrics, pics, artwork, band line-up and any other pertinent infor for the info-zine. any non-thinking sexist racist homophobic "humor" bands (sorry, it isn't funny, it's just another facet of state control rock and roll) need not waste their time or mine by sending stuff in. If I actually recieve more stuff thatI can use I'll use that for a 2nd compilation tape, no one's efforts will go for naught.

Anyway, as you can probably tell by the sloppy/disjointed state of theis letter, it's rather late so I better end this letter here before it deteriorates any further. Take care. Bye,

Steve

c/o Entertainment Revue
P.O. Box 37155
Pheonix, AZ 85069

MONEY TALKS

Dear MRR,

I am writing to you about consumer power. Everyone has to buy things in contemporary society and your choice of food, or records can be used politically. If you refuse to buy anything from, for example South Africa; or if you refuse to buy records on CBI or EMI; if you dont buy products of multinationational corporations; you can encourage more deserving products to succeed. If you do, big companies will have to think twice before they put money before morals in their search for profits.

One example is punx telling big record companies to fuck off in '77. Another is the British housewives boycott of veal (which comes from lambs kept eternally in matchboxes).

If you publicize your action : write a letter, tell other people, it will be more effective. Ask if vivisection has been used to test pharmaceuticals etc., find out where things come from. Support smaller products which may be better than the bigger ones. Ignore glossy adverts mesmerizing you into buying rubbish.

Another thing-punk is meant to be home made so don't sit on your butt receiving records through stores. COMMUNICATE! Write to people + send off for tapes etc....That way it may be cheaper; you'll find out more about bands and greedy bastards in large record companies will suffer. Support your scene !

Anyone write, especially if you want to swap records, tapes, zines, addresses, ideas etc. Also bands please write if you'd like to be on a world compilation tape. Be patient, all mail answered. BE YOURSELF, Peace, Love..... Paul, 15 Victoria Embankment, Nottingham NG2 2JY, England

Dear MRR,

O.K. Crimestoppers, whats the deal? I was cleaning one of my DEAD KENNEDY'S records, Fresh Fruit, and I spied these words written on the album at the end of the tracks.

"Do you deserve to live ?" (Side 1) and "Is life as boring as you are??" on (side 2). Allright, so I decided to check a few more of my albums & this is what I found.....

MDC-Millions of Dead Cops
"No War, No KKK, No Fascist USA"
MINOR THREAT-Out of Step LP
" $3.50 Post paid-cashing in"
DESCENDENTS-Milo goes to college
Side 1 "I wasn't a punk when it didn't count" Side 2 "Spillage"
BLACK FLAG-Everything Went Black" LP
"So maybe we are waiting for an alloy savior, Ozzie?" "Feeling uneasy?-Chavo sez here comes Dez. Jealous anyone ?"
"Robo is God-spacing out to the beat of a different drummer"
BLACK FLAG-DamagedLP
Side 1 "Comin at ya"
Side 2 "The whole gelatinous thing"
ADOLESCENTS-Adolescents LP
Side 1 "Chuck is bald, Robo was"
Side 2 "Brutus, wheres my raisinhead?"
Also D.K.s Plastic Surgery Disasters
Side 1 "1984 happened in 1930. And we are just now finding out about it"-Black Randy
Side 2 "He who makes peaceful revolution impossible makes violent revolution inevitable"-J.F.K.
Questions-Who puts these on the records? Are they all the same? Has anyone else out there read these?
Thanx for the time-Mad Mike Krieger
P.S. Jello Biafra and Winston Smith thanks for your interesting and thought provoking artwork!
P.S.S. Are there any hardcore fanatics in Colorado Springs? I just got here and it's an excellent city.

MINOR AMPLIFICATION

Dear MRR,

First off, thanks for the obituary in MRR #10. I just wanted to clarify one thing that came out a bit distorted. The decision to break-up was made by the entire band; it was not solely my decision. I thought it was unfair to make it sound like one day I decided to quit and that was it, when in fact it was discussed by everybody. Most importantly, Lyle, Brian, and Jeff should be given the respect they deserve because they certainly were as much a part of MINOR THREAT as I was.

Thanks, Ian

MEET THE HARDCORES
YA KNOW THE ONE GUY WHO JUST CANT KEEP HIS MOUTH SHUT & KEEP OUT OF SOMEONE ELSES BUSINESS ? THIS IS ABOUT A WHOLE BUNCH OF THOSE SERIOUS DUDES.
BY BRIAN WALSBY 1984
EXAMPLE ONE:
WANT A DRINK ?
NO THANK YOU I'M STRAIGHT EDGE !
HERE COME THE HARD-CORES !!!
FUCK YOU!
WHAT DO YOU THINK ? THAT YOUR BETTER COS YOURE STRAIGHT EDGE!?
OH BOY!
EXAMPLE TWO:
THIS IS A SONG CALLED CORPORATE BURBERKING BURBER BUT LET ME TELL MY STORY ON WHY ITS CALLED THIS...
AHH, FUCK YOU! SHUT UP & PLAY!
YEAHH! STOP PREACHING!
LAST EXAMPLE
YEAH.. WE PLAYED THIS PLACE & GOT ABOUT 100 BUCKS WHICH WAS A REAL SUPRISE..
SELLOUT! SELLOUT! ROCK-STARS! FUCK OFF!
AREN'T YOU SICK OF THOSE TYPES WHO REALLY NEVER GET THE GRASP OF WHATEVER YOURE TALKING ABOUT OR WHAT YOURE TRYING TO GET ACROSS? DONT BE "HARDCORES".
JUST THINK!!

Dear MRR,

By the way, I think rock'n'roll sux! No offense! I live in Portland, Maine. Where, you ask? Well, the scene here is pretty dead, And I, being one of the ones who became part of it just as it died, am left all fucked up and nowhere to go. I mean, all my friends who knew me during childhood hate me now, because I stepped out of their world and into the fast lane, and now that my family has gotten used to associating me to anything vulgar and insulting, the whole scene is in ruins! there's nothing to do but get drunk or take drugs (not that those are very bad ways to go), but hell, I can get that at any redneck party in the world! There's nothing that says to passers-by that "This is Portland, Maine" unless they are looking for some action, then they'll remember that they didn't find it here! I don't know what to do. There's always the thought of just being an individual with no bonds to my particular class, but then life gets confusing, because you tend to spread yourself too thin. Please send the cavalry!
Paige Faulkner/ 39 Holly St/ Portland ME 04103

REAL MEN DON'T WATCH QUINCY

Dear Max,

In MRR#10 (Dec. '83), some Joe Hardcore named..., well, never mind. We don't need to mention any names. Anyway, this guy wrote about how he thinks it's great that "Chips" and "Quincy" and things like that exist because "'Chips' and 'Quincy' scare off people from liking punk; that's what's really cool about it." I beg to differ. First of all, Mr. Hardcore, the punk image those shows were giving the nation were, at least according to the Seattle scene - and hopefully most others - was absurd. We don't "throw stolen basses off buildings which we apparently practice in" nor do we "light buildings on fire because we might lose a Battle of the Bands to Susan Richardson's wavo band," do we? So let's not encourage lies about ourselves, ok?
Secondly, you must have no cares or concerns about the present or future world, because if you did, you would want them voiced and acknowledged. I'm sorry, but that means acceptance. Punk isn't a masquerade freak show for you to participate in to battle your boredom.
Thirdly, your statement where you say something to the extent of: if punk is accepted, that means no more rebellion. If you think the objective of rebellion is to always rebel, you're really fucked. And lastly, I think you over-exaggerated about buying the SUICIDAL TENDANCIES lp at a chain store in the new "muzak" section. Even if you did have to, who cares - $ would still be $. If you're still worried about people not taking a second look at you, don't worry, they won't stop. Because by the impression I get, you're walking around with your head up your ass. Let's all take care of ourselves and use our heads. And remember, Safety First. Weetie, KILDARES, Seattle
P.S. The "Sixties Punk" article was fantastic. Thanx!

OUTCASTS OUTREACH

I was surprised to see a positive review of our (Belfast's OUTCASTS) "Nowhere Left To Run" in MRR. I agree it was a long way from our earlier material; but about 8 months back we decided to suspend gigging and get back to some re-writing and re-direction. We did this in reaction to so much dead end, pointless, and pretentious thrashings amongts British bands, supposedly standing under the same banner of punk. Everybody seemed to be making the same old raise and ranting against nothing in particular. Surely this is a long way from the original roots of punk which I remember were something to do with originality and being different, being honest, being yourself, using your brain to expose absurdity, using your music to excite.

The spirit of the outsider that always drove us on, is completely lacking in the juvenile, copyist, recipe punk that pretends to itself to be radical.

So, as I say, we consolidated our seperation from all this by working on different musical arrangements. OK, and what came out of the pipe was "Nowhere Left To Run", a piece with, as Jeff Bale states, "beautiful dance- oriented" sound, but hopefully still containing our characteristic claustrophobic edge.

Keep changing is what we've always done, stay seperate from the crowd. There's nothing more boring than when the "radicals" (so called) outnumber the "normals" (so called).

"Nowhere Left To Run" has been said to sound like "Ennio Morricane meets Gary Glitter in Boot Hill Cemetary". Maybe our next one will be more like "Eddie Cochran meets Alice Cooper at the Pearly Gates". You have been warned!

Ross Graham

P.S. Anyone wanting any OUTCASTS material (records, t-shirts, etc), should write to the horses mouth--c/o The Row/ Ballydon Rd/ Killinchy/ County Down/ N Ireland.

THE GHOST OF TESCO VEE

Dear Tim,

So now I know how to get into MRR--kiss your feet, pay some $, and give you a B.J. I must say I was disgusted at this attempt at a cartoon joke. I wonder if you really thought it was cute and funny/ or if your macho male ego just couldn't resist just this one-time ego power play.

We all know you have lots of power in the coummunity/punk/scene--after all you have an international zine and a radio show. But I'm really surprised you're not totally embarrassed to be part of a sad joke that admits to the fact that most powerful people can be bought off by ass-kissing and free sex. Poor Tim! Maybe you'd like to be bought off, or maybe you're just horny--hoping your cartoon in MRR #10 will get you something more.

Or maybe I have a sick sexist feminist viewpoint. But I'm really surprised at you Tim. Better stop the disease now, before it spreads.

I read all your issues and mostly think you've done a whole lot to unify the punk scene and open up much needed political dialogue. Please don't go the way of Hustler magazine! Spunky, Oakland CA.

Dear Spunky,

You bet I regret running those photos. Grant from the HUSKERS called me to say his lawyers would be in touch with me cause he hasn't been able to get a date since that issue came out! Tim

Hello Hello Hello,

My name is Bambi, I'm 22, and bored with all the useless crap written in most musical mags. Don't wanna listen to them anymore. Thank God (?!) there are many fanzines in my country. Some are shitty, some are OK. I sing for a band called NAGASAKI. We started a few months ago, and have a lot of improving to do. We also are starting a zine. It's called Volonta d'Azione (Willingness To Act), and we're seeking contributors from all over country at the moment. Of course, we will have a lot of problems, but we won't give up and we will get what we want in the end (willingness to act).
We don't want to be labeled punk. If you give someone a label to identify him/her from other people, you simultaneously lock him/her in a cage. A label is always a negation of someone's freedom. You can dress in black, hace spiked hair, etc, without calling yourself "punk". We don't want labels; we want freedom.
Diego Gherbavaz/ Via Dei Porta 9/ 34141 Trieste/ Italy.

°

Mr. Rabid-

I don't agree with what you said about "generic" hardcore in MRR#7. Bands may sound generic to you, but if they like playing the music that they do, and they really believe in their lyrics, it shouldn't matter. Also, the more you really know a band, their own little pockets of creativity and uniqueness become clear. There are a couple bands I know that I'm sure you might call "generic", but even if the music may sound generic, their live shows are really good. Or the people in the bands may actually be really clever and creative, but not talented. As I recall reading interviews with older bands, many state that early punk was great because musical talent doesn't matter. Some groups are taking the time to go on stage and/or putting out records without caring if they have talent. Hardcore to some is often lots of fun. Creativity is great, but if every new band plays thrash music are they "generic"?
George Jetson/319 Hill St./Northville, MI/48167

Hi You All Folks,

This is something I really need to say: I spent one month in your country and I've found that people are really great. Reading zines, I expected to find just bullies or "I don't give a fuck about you" people. well man, I found some of the best guys I've ever met in my life. NO SHIT!

So this is, first of all, a way to say thanks to you all at one time, but it's also a warning! The GDHC and my band, CHEETAH CHROME MOTHERFUCKERS, are working hard to ensure U.S. bands pretty good shows back in Italy, and non-profit distribution of records and stuff! So, get in touch with us if you want to come over to Italy.

There's no particular order to this list: just in the order that I met you! So, thanx to: Dave, Greg, Kira, Bill, Dez (SST)/ Al, Holly and Pete/ Shawn (YOUTH BRIGADE)/ Laura/ Chris, Dave (Bad Compilation Tapes)/ Duvell, Wild Ron, and Sexy Suzanne (the odd couple)/ Leading Edge Zine, KCR Radio/ Esteban, Caesar, and Erci and all Tijuana punx and skaters/ Scott Sumpy, ever-laughing brother/ Progressive mother Tim, Jeff Madness and the Crazy Umbrellas (skunk band from Berkeley), Ruth eh, eh, eh...Erikka and Scott (both from 'Frisco'), Brian, Steve Spinali, Allison (she just don't understand)/ DETONATORS, Jello and his Xmas socks, guy with the Red Brigades t-shirt/ Rob, Tufty, and TOXIC REASONS' 5 guys...we want you), Winston Smith, D.R.I. (fast as a shark), Anita and Tammy (MDC crew)/ Kenny, Dave and D.O.A./ Paul Z/ Jorge (Upstart Distribution)/ Domino Pizza/ Frenchie.

Please keep in touch, you all. The address is CCM/ Antonio Cecchi/ Via Veneto 5/ 56100 Pisa/ Italy
P.S. Antonio, how about Flint's Barbeque?

Dear MRR,

For some time your magazine has been dealing with problems that have long plagued scenes identified with punk rock: racism, violence, police, provocation, etc. However, I feel that your approach has suffered from a naivete that has only served to worsen these problems through its refusal to understand them. I felt this naivete reached its point of absurdity in the "Skinhead To Godhead" article. In that piece, Tim Y describes four general categories of kids who have been attracted to punk: fun and part people; musical/artistic people; rebels; and

"seekers". However, there is a fifth category that he ignores the existence of, even though his article directly deals with this very category. It's a manifest case of refusing to see the forest for the trees.

The category I'm speaking of are people who hate punk and the values that have become associated with it (especially those of those of the majority within the punk movement of Britain of the late '70s0 and who come into the punk scene to destroy it. This category includes members of various fascist groups, police/government/military intelligence plants, and members of various fanatical religious cults. I also think representatives of certain groups that call themselves "communists" would go into this category. As someone who was involved with both the Chicago and New York scenes for several years, I dealt with these people first hand and there is no doubt in my mind that it is a very real problem.

I think it is necessary to point that what is involved here is not innocent prosletyzing or the putting forward of honest differences, but rather violence to both property and people, up to and including murder. Everyone who has been involved with the scene intimately knows that there has been an uncomfortable number of strange deaths.

If you read the lyrics of the two "songs" printed along with the article: "Our Sword" and "The Gospel" (by CIRCLE ONE), the fascistic undertone can hardly be missed. People who are this whipped by religion have proven to be quite capable of murder in the name of "the lord"; the history of modern religion literally drips with the blood of victims of "righteousness". It makes obvious the origin of much of the fanatical anti-communism, homophobia, and racism that has plagued the scene. I think Tim Y is making a real mistake in underplaying this problem and ignoring the root cause. The mistake is compounded by the fact that Tim himself is clearly on the hitlist of these elements. He talks about a person named John as "the krishna punk", but turns around to name several other figures of leading NYC "hardcore" bands (REAGAN YOUTH, ANTIDOTE). Anyone who has actually seen and heard them would hardly be surprised that they turned out to be vehicles for religious fanatics. I'm certainly not.

About a year ago, some people involved with bands in NYC like COUNTER-FORCE, the ABUSED, and NO THANKS, along with other people, put together a group of "Hardcores Opposed to U.S. Intervention in El Salvador. I became involved with this group. After a few weeks working with the people in it, it became obvious that the people involved were using a "political" cover to advance things like vegetarianism, religious pacifism, etc. I want to make clear that I do not in any way deny the right of people to advocate these things. What I am opposed to is people using subtrefuge to put forward such ideas and then condemning those who refuse to be brainwashed as "evil". The fact that these groupings and cults have to use such methods demonstrates that they really have no confidence in their own dogmas, and that they realize that without some sort of "radical" or "counter-cultural" disguises, most young people will not even give them the time of day.

Finally, I think it is important to put all of this into a larger context. We live in a world where the existing society is descending headfirst into deeper and deeper crisis. This makes the people who run this society (capitalists and their military and political accomplices) very desperate. Any country that has one of the mightiest military forces ever assembled on the face of the earth and yet claims to feel threatened by a tiny island of 110,000 people in the Caribbean to the point that they feel compelled to send 1000's of troops to occupy the island and smash its government is clearly run by very desperate people. It is this desperation that compels them to mobilize those elements driven into psychosis by the devestation of everyday life in this society and use them as a shock-force against any and all who oppose the policies of those that run this society. I think that this obliges all of us who are serious about effecting social change in this world to think in terms of security; of protecting ourselves from such conspiracies and exposing and smashing them where ever possible.

Henry Platsky/ Rm 312/ 230 Duffield St/ Brooklyn NY 11201.

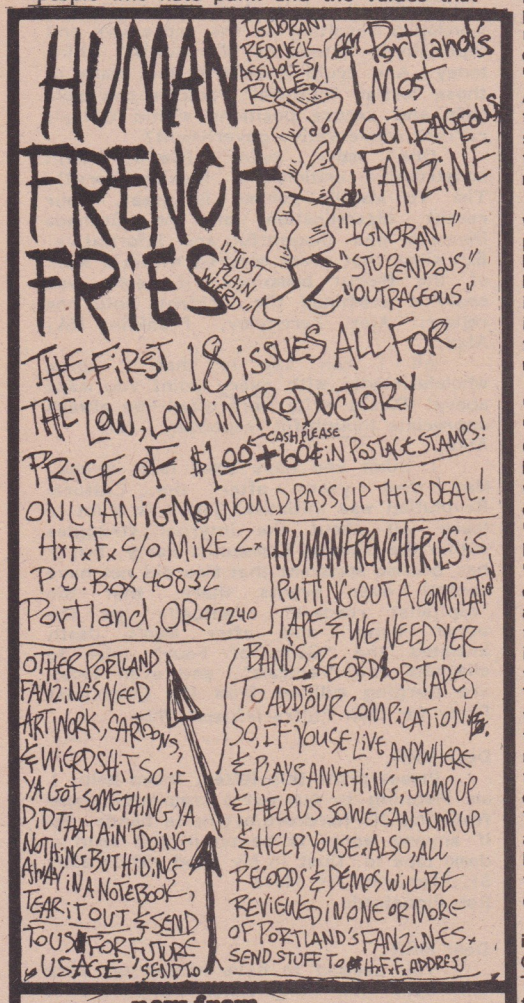
Henry,

There may be much truth to your insinuations about the lengths to which this government could go (and has before) to smash opposition. And there may be truth in your insinuations about "strange deaths", etc. But you have presented no factual evidence that connect these two assumptions. In the article, I did not make any accusations, because there is no evidence to support them. I merely wanted to raise the issue of the reactionary aspects of religion. While it may be possible that there are connections all over the place, as you see them, you have not proved the case. I wouldn't want to go around making claims like that unless I had real evidence to present the public. Paranoia can produce just as drastically negative results as can infiltration. When MRR was under severe attack, it would have been easy to say that it was a govt. plot to undermine our credibility, because that kind of smear campaign technique had been used in the past to discredit radicals. But such a claim by us would have been insupportable. Rather, we wanted to deal with from the perspective of: whether well-intentioned, or ill-intentioned, people should analyze the charges and weigh them against the reality. In the long run, that is the only way to tell the trees from the forest. Measure our deeds against our detractors claims. Compare evidence. Judge for yourselves. Don't be led by us or them. Therefore, it didn't really matter if it was agents or cynics who were perpetrating that campaign: their intended results were the same...our destruction. But our defense would not be based on half-baked claims of subtrefuge or indulging in paranoia, but rather an appeal to reason and fact. Ultimately, that positive approach worked.

What I'm trying to say to you is that I feel the validity of some of your charges is being lost because of the paranoia (paranoia being unpro(en fear) you surround yourself in. Those deaths you refer to: The only deaths I've known in the punk scene have been drug related. Perhaps it's different in NYC, but show facts. And don't take me to task for not going off half-cocked. Tim

Dear MRR,

Let me complement you on Mykel Boards' fine piece of work in MRR #10! At least in my opinion he's right. But I know that around here (I don't know about out there) that if you are bisexual you are also a "fag", therefore you might as well be dead. That is unless "THEY" don't find out. Talk about tension!, or is that where all those drugs are supposed to come in, or am I spoze to have a nervous breakdown before I'm 18. No thanx. Having gone through all of the above by the tender young age of 17 I have come to the conclusion that: "do whatever you goddamn please and if people pick on you (which will happen) than you have to fight them back. There will never (a bit of pessimism here) be any stopping of this beating up on the minority shit. Everyone is a minority in someone else's eyes. You're right that it would be great if everyone suddenly became bisexual (and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fun too). But I don't think that could ever happen. Most people aren't like that. I'm sure you opened up eyes for a lot of people, hopefully some in my community cause I'm running out of band-aids.
Michael Zimmerman/Overland Park, Kansas

Dear MRR,
Herein is a little hate mail that'll hopefully contribute to making Mykel Board's column so "irregular" that it disappears. I bought Mykel's record "This Is Art" (I think), after laughing uncontrollably upon hearing it at a friend's house years ago. Only bringing it home forced me to read his elaborate, enclosed lyric sheet and "personal adventures." The second hearing it was very clever, and the third and last it was clear what an insidious and reactionary piece of garbage his "art" is. And his "column" has the same approach and stench, for all of the liberal strains and trends in "the movement" should be subjected without mercy to relentless constructive criticism, unless it takes the pseudo-radical-hip form Mykel is truly a self-annointed master of. For the legions of Mykel-types who dot and parasitically thrive off "the movement", who build their careers or make their living off the confusion amongst many of "the way out",-- and to me "the movement' gives a lot of valuable information, but does not answer which is the way out?" Realistically--these arrogant, cynical assholes should be distrusted, hated and will be violently suppressed themselves, and that's just as necessary as shutting down the Klan violently, cause that's the only way you can shut them down. See, Mykel is a sort of "the movement's" own Allan Bakke. He says "social pressure causes people to hold back part of their lust. In the case of preventing rape, this is good." And later that "'fag bashers' should be given what they really want: fuck 'em." Earlier he "proves" Bakke-style, how the victims of these "fag bashers" are at fault (with the dutiful disclaimer attached: "in some cases however"). Mykel proposes raping fag bashers--and he's serious, for he, of all people, could not bear to be accused of liberal tisk, tisking them or limp-wristedly trying to merely shock his readers with this proposal. Bashing back "fag bashers" is a sport all who have the opportunity should indulge in, but with the knowledge that this is no cure. Rape is fundamentally violence, but done to degrade your victim, and only a true pervert like Mykel equates this as a catalyst for awakening someone to the "truth." Defeating your opponents, even violently but without degradation, is the only way to keep yourself from getting sucked into the same sewer, and the only possible way for some of those opponents to learn some truth. People are different, and for real understandable reasons in this fucked-up world. I've gotten fucked up by and in this world, so I don't take the holier-than-thou position of "tolerating myself or people like me." I also don't resign myself to being fucked up, or capitulate to the madness by saying "I'm part of it," you know, like Mykel's "there's fags, so there's fag bashers, that's life." So for us "enlightened" amateur critics of the world let's agree that fucking anything with a hole is where true freedom lies, that sucking dicks "in your spare time" is more valid than shouting "Death to the Klan", etc. Since Mykel probably lusts for hate mail, and specifically requested it, let me end by saying this letter is just a put- on, Mykel is a real swell guy and a genuine artist, I really love and respect him, and his opinions should be carried more often by MRR cause they're so stimulating and provocative, and I would love to meet you in person so I could show you firsthand how much I appreciate your efforts.
Stoney Reid

Dear MRR:
In regards to Jeff's response to my letter, I will gladly write a letter about SCREWDRIVER's confused values to any zine I see that prints an interview with them. I mention them, because I'm trying to think of bands that blatantly declare themselves right-wing (as the DICKS declare themselves communists) and I'm having trouble thinking of any. Of course I'm looking at it from a liberal perspective while you're looking at it from a left-wing perspective, so you are more likely to think a band is right-wing than I am. The underlying point of my letter was not to say "America Rules", or America is utopia, but to say that if one considers themselves a communist, one should carefully delineate their values from the totalitarianism that exists in Russia and China. I know that America is not a perfect example of a democratic republic, but I felt no need in my letter to criticize Reagan or his predecessors as that was not the focus of my letter, and you guys and gals have done a good job of it already. Back to the confused bands issue--I criticized SAVAGE CIRCLE for having a swastica on their record sleeve in my review in Thrillseeker of their EP; I agree with my brother's review in Thrillseeker of the first IRON CROSS EP; and I wrote a letter to Ripper (that never got printed) about what I saw as a contradiction, ie., their criticism of the MISFITS for the San Fran episode but their approval of the FUCK-UPS. I don't believe any of these bands will come out and say they're right-wing, but their confusion seems to lean more in that direction.
Finally, let me re-emphasize that my view and perception of America leans towards your view, but not as extreme. A friend of mine said that I was a naive liberal, you're (Jeff) a naive anarchist, and Tim's a naive communist!. Steve Kiviat, Thrillseeker.

Dear MRR,
This concerns Steve Kiviat's letter describing Gary of the DICKS misguided view of Stalinism and Maoism. But more importantly, I'd like to respond to Jeff's and Tim's own responses to that letter.
Jeff/Now it may seem foolish, if not downright opportunistic, for me to speak on behalf of someone like Steve whom I don't even know. But what I think concerns him, and me for that matter, is not the obvious confusions of bonehead bands such as the F.U.'S and FUCK-UPS (silly as they are, there are too many like them) or as an earlier ish of MRR revealed, the EFFIGIES' rather cynical manner in exploiting the performing market for their own purposes and singer John's stubborn view of the competitive nature in the realm of punk and his band's willingness to go along with it. Well, okay, I suppose myself and others should have responded to them issues earlier. Sorry.
But what really worries me (and maybe Steve) is that someone like Gary of the DICKS who comes across on vinyl, live, and in interviews as generally aware, intelligent, and responsible (and fun-loving too) can be so misinformed in regards to repressive communist regimes. That caught my attention and I find that really disturbing.
Tim/Now forgive me, for I may be wrong concerning this point (no doubt due to my limited interest and info sources), but I do recall reading somewhere in the past that the Cultural Revolution in China was a bloody, misguided, and opportunistic venture which resulted not in a democratic revolution, as you put it, but in a mob-rule mentality which played directly into the hands of the more corrupt and reactionary elements within the Party. As Mao died (a funny time in which to initiate a "revolution" when you're dying, considering that you're also its instigator and godhead), a cynical power struggle developed resulting in the repressive and imperialistic nature of "Communist" China today. And could it be true that many of those former "cultural" radicals now hold safe and secure positions within China's current conservative government?
One more point (Gawd, isn't constructive criticism a fucking bore?), Tim Yo Mama's column is great. Your recent dissemination of the Grenada invasion was thoughtful and informative. But since that event occured within a week of the Beirut bombings, it seems you could've combined the incidents into one report. Alex Zerchylov, Franklin MA.
Alex,
All I can say is that I agree wholeheartedly with every point you made above! Please write more often--we always appreciate thoughtful responses. Jeff
Alex,
I think you have some facts wrong. Mao died years after the Cultural Revolution was initiated. There is a lot to learn yet about the internal struggles within the Chinese Communist Party, but it has become apparent that Mao did not have control over events there, that the "capitalist roaders" eventually got the upper hand, and after Mao's death initiated the "Gang of Four" trial to eliminate the "radicals", and even today are purging millions from the Communist Party for their "ultra-leftism". Tim

Dear MRR,
Please print this letter. Ineed help. I am Planning to put out a compilation tape featuring NJ hardcore/art/noise bands. So if anyone wants to be on it just send a demo tape to: Dust In My Head, 58-34 85th St.,Elmhurst, NY 11373
Rob Figueiredo

Dear MRR,
You seemed to have kicked up some shit over this thing called religion. Just two quick points: take a look at the symbol of Christianity-- a dead white male nailed to a cross. With necrophilic symbolism of this kind, it isn't all that surprising to see the mess this world is in at the moment. we worship death and treat it as a noble cause. Sexism is a prevalent theme in most, if not all, forms of religion. In my opinion, anything with a flaw of that magnitude should be completely disregarded.
Secondly, a quote from Alexander Herzen: "Could you explain to me, please, why belief in God is ridiculous, but belief in humanity is not; why belief in the kingdom of heaven is stupid, but belief in utopia on earth is clever?"
Bye for now, Dave Spencer/ Meet Cafe/ 726 W 17th Ave/ Vancouver BC/ CANADA V5Z 1T9

Bands who read MRR,
Hi, Tufty here from TOXIC REASONS. I'm in the process of compiling data on how bad or good different record distributors are in paying bands what they are owed. So, if you'll send information to me about your band's experiences, positive and negative, I'll be able to compile those statistics. They will then be printed here in MRR as part of my Tufty's Autopsy Report, which hopefully will help bands in dealing with various distributors, and may help make those with poorer reputations be more responsive to the independent labels. Write me c/o MRR. Thanks, Tufty.

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Here's a story that made the rounds in N.Y. last summer. You can check for yourself if it's true:
It's about Dave of M.D.C., which at that time stood for MILLIONS OF DEAD COPS. It seems that Dave was visiting the Rat Cage, a local hardcore store in the East Village. When he went in, Dave noticed that the window was boarded up and the glass on the inside was smashed. He asked the store's owner (also named Dave) what happened.
"Well, there is this crazy guy who walks around here all the time" said Dave Rat Cage. "One day he just stood outside with a brick and then threw it through the window."
"Shit!" said Dave M.D.C., "Didn't you call the cops?"
I hope the story is true, but it really doesn't matter. I like it anyway. I know that there's 100's of spike braceletted "anarchists" who would have done the same. There's not too many who would say "Fuck the Pigs" when they are being chased down the street by a pack of big guys with knives.
You want to see anarchy in action? Just walk into the toilet of any punk club. That's anarchy in action. Okay, sometimes the police are guilty of abuses. They seem to particularly pick on West Coast punks. That only means we need better police--not that we need no police at all.
I know there are all kinds of sociological and political reasons for crime. There is a culture of poverty. There's the frustration of feeling helpless. These are understandable. But you can't expect someone to do a sociological study when a gun is pointed at his stomach.
People are fucked up, for whatever reason. Leave them alone and they run amok. They tear toilets out of bathrooms, start fights, kill people. You want anarchy? Try living in New York sometime.
"But punk rock is political" you whine.
Let's see. Here's a brief history:
Although it's hard to date when punk started, it's probably safe to say that the RAMONES were the first modern punk group, starting in 1975. They were a bunch of kids who played fast and loud and wore torn jeans and black leather jackets. Other than that, they never put on airs of being anything other than the middle-class suburban kids they were.
When Malcolm MacClaren, former manager of the NEW YORK DOLLS, brought punk rock to England, he introduced a political (originally nihilist) aspect to the image. Other bands representing various political spectrums then took up the banner and political punk was born. In England, the punk followers were generally white kids with working class or lower middle class backgrounds. Ther soon developed a split between the anarcho-nihilist punks (eg, the SEX PISTOLS), the general left-wing punks (eg, early CLASH), and the right-wing punks (eg, the COCKNEY REBELS). Of course, the right-wing punks were the most popular with the working class white youth of England.
In America, punk rock became political only in the third generation, ie.. after it went to England and returned in an altered form. None of the original American punk bands (RAMONES, GERMS, RICHARD HELL, etc.) were in any way political. Punk started as a rebellion against corporate rock, and disco. It was a return to basics and a return to fun--that's all. It turned political in America, first in a stupid attempt to copy the British, and second when someone wanted to make a movement again "just like in the sixties". For the most part, these were people who were barely alive in the sixties and knew about it from their high school civics class and their older brothers who became executives in large corporations.
Politics, with rare exceptions, in American punk is a fad. It is as meaningful as MTV. I've seen punks with the insignia of the politically pacifist CRASS emblazoned on the back of their leather jackets, throw someone from a band they didn't like off the stage. (Julien Nitzberg, from my band, ARTLESS, as a matter of fact.) After he was thrown off, he was promptly stepped on and kicked in the head.
Here's another story, this one I know is true:
I was standing on Bleecker Street, waiting for my driving instructor. Down the street comes this white guy kicking over garbage cans and screaming to himself. I try to move out of his path, but he comes up to me anyway.
"You got a dollar?" he asks.
"Sorry," I say shrugging my shoulders.
He punches me in the mouth. It takes four stitches to close the hole my tooth made in my lip. Oh no. No anarchy for me, thank you. I've just healed.

Here's a story that made the rounds in S.F. last summer. You can check for yourself if it's true (sure):
It's about John Crayfish of Babbling Doodler, which at that time stood for very little, as it does now. It seems that John was visiting the Tool & Die, a local hardcore venue. When he came out, John noticed that there were paddywagons all over the place. He asked a cop what happened.
"Well Dickwad, there were these kids that just don't belong here, looking all weird and disturbing the peace" said the cop. "We just had to wade in and beat the shit out of them."
"Gosh!" said John Crayfish, "Let me help." I hope the story is true, but it really doesn't matter. I like it anyway. I know that there are 100's of red-blooded Americans who would have done the same. There's not too many who would say "Fuck the Pigs" when they are helping the cops restore political and moral order to society.
You want to see conservatism in action? Just walk into any punk rock gig. That's status quo in action. Okay, sometimes the kids are guilty of "thought-crimes" against the authorities. They seem to be particularly influenced by certain troublemaking "political" West Coast bands. But that only means we need less bands that provoke dangerous ideas--not that we need no bands at all.
I know there are all sorts of sociological and political reasons for reactionaries. There is a culture of greed and mythical upward mobility. There's a feeling of helplessness in the face of the "commie threat" constantly bludgeoned into us by politicians. These are understandable. You can't expect someone to a critical thinker when he's busy feeding his stomach.
People are fucked up, for good reasons. Leave them alone, and they run amok. They tear toilets out of bathrooms, start fights, kill people. You want reactionaries? Try living in Anytown U.S.A. sometime.
"But punk rock is political" you whine.
Let's see. Here's a brief history:
In America, punk rock became disturbingly politically progressive after punks, for some stupid reason, got sick of the negativity, trendiness, and pop-star values of some of the original N.Y. bands (RAMONES, DICTATORS, DEAD BOYS, etc), and a whole range of progressive degenerates were born (DILS, AVENGERS, ZEROS, etc). Punk rock started as a politically conservative movement disguised as "apolitical" (of course, there is no such thing as apolitical) with a minor rebelliousness against the major labels who didn't sign them up fast enough. But these other bands dared to reject New York's lead, and foolishly broadened the scope of awareness. It turned politically progressive in the rest of America in an attempt to break the intentionally limited boundaries set by those who, because of some of the failures of the sixties generation, responded by becoming totally reactionary. For the most part these were people who were barely alive in the sixties, and knew about it only from the marvelous brainwashing re-write of history they got in their civics class, or from the propaganda of cynical defeatists, like myself, left over from the sixties, now out to show how foolish rebellion really is.
Although it's hard to date when punk started, it's probably safe to say that the RAMONES were the first modern punk group, starting in 1975. They were a bunch of kids who played fast and loud and wore torn jeans and black leather jackets. Other than that, they never put on airs of being anything other than the co-opted, conservative middle-class suburban kids they were.
When Malcolm MacClaren, former manager of the NEW YORK DOLLS, brought punk rock to England, he introduced a political (originally nihilist) aspect to the image. Other bands representing various political spectrums then took up the banner and political punk was born. In England, the punk followers were generally white kids with working class or lower middle class backgrounds. There soon developed a split between the anarcho-nihilist punks (eg, the SEX PISTOLS), the left-wing punks (eg, early CLASH), and the right wing punks (eg, SKREWDRIVER). Unfortunately, the left-wing punks were the most popular with the working class white youth of England.
Political intelligence, with few exceptions in America, needs to be squelched. It is as rare as bands like the CRUCIFUCKS and M.D.C., but growing. I've seen punks with the insignia of WHITE FLAG french-kissing people in bands they didn't like. They tried doing that to me, and after I threw them off the stage, I promptly stepped on and kicked them in the head, only to find out later they were really cool conservatives, and I had mistaken that emblem for the CRASS logo. Speaking of "anarchy", as I well know, it's a serious theory that encourages

people to take responsibility for their lives and actions. Fortunately, not too many punks know this, and most think it means allowing chaos to run rampant. I'm not about to set them straight--he he.

Here's another story, this one I know is true:

I was standing on Mission St., waiting for my chauffeur. Down the street comes this "White Boy" kicking over garbage cans and screaming to himself. I try to move out of his path, but he comes up to me anyway.

"You got a FUCK-UPS EP?" he asks.

"Sorry" I say shrugging my shoulders. He punches me in the mouth, yelling something about being a friend of Mykel Board's. I try to tell him "that's me", but too late. It takes four stitches to close the hole my tooth made in my lip. Oh no. No mindless liberalism for me, thank you. I'm well-heeled.

GERRY HANNAH
THE VANCOUVER 5
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B.C., Canada, V5H 3N4

SMILE! BIG BROTHER IS WATCHING YOU

Well, 1984 is finally here and more and more it seems to be not just in the temporal sense either. I remember several years ago after reading George Orwell's book, I wondered if just by some strange coincidence, we might acutally find ourselves suddenly plunged into a "1984" type of environment in the year 1984. Later I dismissed the idea as a silly attribute of my vivid imagination, but now upon reflecting on it I'm wondering if it was such a silly thought after all. In fact, I'm wondering if maybe we haven't actually been experiencing a subtler, yet potentially as dangerous form of the mind numbing type of environment Orwell was referring to, for several years now. In any case I certainly don't think that I'm being paranoid when I say that if it's not here now in some form or another, then it's definitely just around the corner.

One of the reasons why I feel this way is because of oyur passive and accepting attitude towards the current technological boom and the effect it's having on our lives. As time goes on, our society seems to be increasingly willing to allow corporations and governments to talk us into accepting more and more technology into our lives for "convenience" and "safety's" sake. Unfortunately one of the big problems with this trend is that it makes compiling information on an individual without his or her consent far more convenient and safe as well.

The computerized credit card system is a good example of technology being utilized for "convenience's" sake, that can doublely serve as a convenient source of information for the state. Every time a credit card user makes a purchase, the item purchase, price of the item, and date and place of purchase are recorded and stored in a computer memory bank. Obviously over a period of time a tremendous amount of information could be gained from tapping into this common purchasing system. An interested party could relatively easily learn what you've bought, and when and where you've bought it for the past month, year, or maybe even several years ago.

While we're on the subject of cards, we should give some thought to the new library card system. This handy little computerized time saver records the title and general subject matter of each book checked out by the user, and, once again, files it away in a computer memory bank. Of course, as with the credit card, it also records the date and place on/at which the card was used. More important, however, is that the information obtainable from this source can give an interested party a great deal of insight into an individual's personal interests and beliefs, by way of learning what type of literature they read.

With the introduction of pay tv into mainstream society, the state now has the ability to scrutinize the type of tv programs a person has an interest in. By merely checking the records of a pay tv company, an interested party could easily determine what shows a user has selected for viewing and often they can even tell whether or not the user is at home watching them.

In Japan, the government has come up with a very convenient system for billing highway users that could also be used quite effectively to moniter all automobile users' movements throughout the country. It's made up of a network of plates embedded in the road that are placed at intervals throughout the country's highway system. These plates are activated whenever a vehicle passes over them and take a picture of a small set of identification markings on the underside of the vehicle. The information contained in the identification markings is then relayed to a central computer and the owner of the vehicle is accordingly billed for the number of plates passed over along a particular route. Obviously, for anyone interested in tracing a particular person's movements in a rural area, this system is invaluable. It sort of reminds me of the "Jersey Turnpike."

A good example of technology being utilized in the interest of "safety" that 's also subject to misuse by the state, is the wire tapping of private communications. This method of gathering information has become more and more commonplace over the past few years and is now routinely used by the state to further their "criminal" investigations. Here in Canada in 1982 the police applied for authorizations to bug over 500 individuals and everyone of them was granted. New developments in the technology of bugs over the last few years has been amazing.

One type of bug recently developed is able to use the lighting in a room as it's power source. Another type of bug can be inserted from the outside of a building, thereby making an awkward and illegal entry into the building by the installer unnecessary. Probably one of the most impressive new developments in the bug world is the parabolic microphone, which can be merely aimed at the building, vehicle, or persons speaking out in the open to pick up the "target's" conversation. Certainly intercepting a person's private communications without their knowledge is one of the most effective methods of gathering information on them. It's the next best thing to reading their minds, and it can definitely be one of the best tools of repression.

The state has recently taken a fancy to closed circuit tv systems and more and more, we find ourselves being watched. We see tv cameras at banks, stores, gas stations, shopping malls, airports, subway stations, museums, art galleries, and courthouses. In Australia, they even have cameras monitering several traffic intersections. They may not be everywhere yet, but they're certainly well on the way to being as commonplace as streetlights in some areas. The observations made with these systems are often recorded and kept on file and could be used by an interested party for whatever purposes they wished. Apparently you don't need to move to Hollywood anymore to be in the movies.

On a more serious note, one of the more frightening technological systems recently developed in the name of safety is a new method of keeping tabs on people out on parole, currently being utilized in the U.S. It consists of a plastic ankle bracelet fitted with a tiny radio transmitter, a radio receiver, and a computer. The way it works is the ankle bracelet locked on the parolees upon their release from prison continuously transmits a signal to the receiver which is connected to the parolee's home phone. Should the parolee leave the home during a time forbidden by the parole regulations, the signal will become too weak for the receiver to pick up and the computer which constantly moniters the signal via the phone line will instantly become aware of the violation and proceed to make a note of it in it's memory bank. In my opinion, the introduction of this system into society is a giant leap forward for the state towards cold-blooded and effective population control and should be a cause for alarm.

Recently in W.Germany another type of high- tech system came into operation that's designed specifically for the collection of information on individuals. Created alledgedly to combat terrorism, the "National Identity Card" program relies on an extensive computer system and a plastic card which bears the name, number, and thumb print of the user. Carrying a national identity card when outside the home in W.Germany is compulsory, and changes in the users life, such as a change in address, purchase of a car, and aquiring or losing a job, must be registered immediatly with a representative of the program. If stopped by police, they can merely insert the users card into a mobile scanning terminal linked with the main computer, and have a current indepth readout on the users backround on the spot. Obviously this system would also make an excellent tool for ruthless state repression.

Another reason why it seems to me that we are well on the road to a "1984" type of environment, is because lately I see an increasingly blatent aversion to truth and reality by the state that is also for the most part being passively accepted by society. Everyday prime examples of what Orwell referred to as "double speak" are popping up all over the place. This concept of "double speak" involves the manipulation of language and the distortion of facts, and serves to delude and desensitize society.

Here in Canada we have some good examples of "double speak". For instance the law that enables the police to wiretap an individuals private conversation, often breaking into their home and disturbing their personal belongings in the process, is officially known as the "Privacy Act". However,the average Canadian no doubt assumes the Privacy Act is a law protecting them from invasions of their privacy. In Vancouver a new jail was recently built to contain accused persons awaiting trial. People imprisoned there will be deprived of the usual things an inmate must do without, including the ability to make an adequate defense, and they will sometimes be kept there for several years. The government named this latest high-tech concrete tomb "Pre-trial Services", and again the name is obviously highly misleading and desensitizing.

Just recently we heard the mass media repeatedly echo the U.S. governments line that the invasion of Grenada was a "Rescue Mission", supposedly to evacuate American citizens in danger and to restore and maintain democracy. There is still not a shred of evidence however to show that any American citizens were in any particular danger. The fact of the matter

is that the U.S. government merely utilized the bloody Marxist coup as an opportunity to set up yet another freindly puppet regime in their own backyard, so that now the island's resources and people can be fully exploited by U.S. business interests. The media would have us forget that this same government (for all intents and purposes) that is supposedly so concerned about maintaining democracies, actually helped initiate and effect the bloody fascist coup in Chile in 1973 that brought into power one of the most brutal and vicious regimes since the Third Reich.

Last but not least, we come to a classic example of "double speak" that's so blatent it's almost funny. With multiple nuclear warheads, all many more times powerful than the bomb dropped on Hiroshima, and a highly accurate longrange delivery system, the MX missile is one of the deadliest weapons ever created. Ronald Reagan calls it "(and wants us to call it) "The Peace keeper".

The examples that I've given of the state's "machinery", that is, or will inevitably be used to control and mislead us, really amount to just the tip of the iceberg. The same is true in regard to the extent to which I expounded on the danger it poses. As dangerous as this machinery may be, as I said before it's our attitude towards it that really concerns me, and it's the very existence of that attitude that makes me wonder if we are not already experiencing a mild form of "1984". The fact that our society can passively sit by and watch (and in some cases enthusiastically participate in) the develpoment of machinery that will help to bring about our own total oppression , could well mean that we remember already hopelessly under control of the state. A state that's learned that as much can often be gained by charming and beguiling a population into submission, as by brutalizing it. To be totally honest though, I don't think the situation is hopeless yet. There is still a chance. It's vitally important that we remeber that the machinery of the state can't work without our cooperation. If we refuse to be part of it and work hard to expose it right now for what it is, then we may still be able to one day close forever the factory that fouls the land, water and air, and creates such monsterous machinery. If not, then I'm afraid George Orwell's warning will have been in vain, and barring global nuclear war, "1984" will become a reality.

CONTACTS THROUGH THE MAIL

Hi! Pushead here. Well, I kissed their stinky feet, and it took me a while to find the thing to blow, these guys are easily bribed with records, and I had to buy them new photos of Stalin, Mao, Marx, Lenin, and Mussolini (since I squirted pus all over their prized pictures), but I finally got my own column! So here I am; now what did I want to say? I forgot. Had to do so much to get here, lost my purpose.

Now, since you can rely on politics from the rest of the gang, I'm going to venture into creative forms, a lot of info to help everyone out. All suggestions or additional information are welcomed--please send it off to me. Thanx.

One of the most frequent questions I'm asked about concerns "contacts thru the mail". Everyone is familiar with the postal system, so now on to how do you write to someone? A band? A fanzine? A foreign country? Everyone has their own method, so here are a few tips of mine to help out.

A. No matter who you write to, please make sure you print your address clearly, both on the envelope, and inside (in case it gets mangled), especially for first-time contacts.

B. Whether writing in gratitude or for information, etc, please include a stamp (if writing within your own country). If there's a lot of mail for them to answer, it can really take a bite out of the pocket.

C. What to say or how to get a reply: some people will write you back immediately, and some will never write you at all. If your plans are to communicate with an individual, you can perhaps tell something about yourself, your scene, what made you write, bands you like. This is a good way to start trading info and product (records, tapes, zines). A lot of people want to trade records. If you're in a band, talk about that, use your imagination. "Hi, write me" doesn't really give that person much to say back. If you're writing to a fanzine, think first. Not all zines are legitimate (some are just to get free records and might keep any money sent them); so, if you're not sure, send a stamp or S.A.S.E. (self addressed stamped envelope). Also, do not send original materials, as they can be copied without your permission (believe me). Send copies. Magazines like Thrasher and MRR accept material for possible useage. No payment, but they do give it fair space and they do like to help. If you wish your material back, include a SASE with the correct postage. If you're seeking product or information, please specify what you want. If it costs, don't send checks - too many hassles. Money orders are the best and only way to send money thru the mail. Now, if it's only a dollar or so, use your judgement. But if it's more than $10, use registered mail or something secure. Postal employees have been known to steal. So if youlose your money in the mail, expect to hear "nothing we can do". Most people you wil deal with are trustworthy, but occasionally you'll get a rip-off artist. Don't give them a chance to steal what's yours!

D. Bands. So you want to write a band. Don't hesitate - more than likely, they love your feedback. If you wish a reply, always send stamps or SASE. Getting a reply depends on what you said and if they're there. Remember, bands tour. If you're trying to get a band's product (tape, record, flyers, stickers), always specify and ask for prices. For the fanzine communication, where you send interview questions for an article, it is best to send a cops of your fanzine to they can see what you do. Also, the usual stamps, SASE. Usually, ask first if you can interview them and how long it wil take for them to reply. Your next deadline is always good to mention. Then, your 2nd letter, you could send your questions, once you know everything is o.k.. Now some bands don't do interviews, and some don't answer mail at all, so don't be discouraged. What to say is up to you. The more informative and creative, the better! E. The big one: how to write to foreign countries. Now everything changes at the postal service for international mail. First, a ½ ounce letter will cost 40¢-U.S./28p-U.K., and an ounce letter will cost 80¢. They can be real picky with this! Be sure you have "Air Mail/Par avion" written or stamped on the front of the envelope. There is an air rate and a surface rate (surface takes 30-90 days and might not look too good when it gets there). For air mail, there is a printed matter/small packet rate , which is cheaper , uses an easy customs sticker, but has a requirement not to exceed 2 lbs. The price goes up considerably after 2 lbs and uses a more complicated customs form. For letters, postcards and aerogrammes are the cheapest.

So now you write to someone in another country. How do you get a reply? You can't send your country's stamps, or money that isn't valid there, so what do you do? Well, there's this slip of paper called an I.R.C. (International Response Coupon) that you can send to another country which they can trade for stamps. There is a catch to this. On the back of it, it states that you will get surface mail stamps. Great. A letter must go airmail , and in the U.S. an IRC costs 65¢, and if you turned around and exchanged it, you would get 26¢ worth of stamps. This is because each country has different currency rates. So, sending one or two IRCs usually does the job for someone in Europe to write back.

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When you write to people in foreign countries, remember to write especially clearly, because English is not usually their first language. Certain daily slang terms may be difficult for them, and vice versa. . But write when you can, because you can make a lot of great friends through the mail.

F. Tricks of mailing. A lot of kids in foreign countries soap or wax the stamps, which can then be washed off and reused, so send them back to them (kids in other countries tend to be poorer than Americans). Don't put tape over stamps, cause the P.O. won't process them. Too obvious. Also, you might get away with using less postage than necessary (because of the quantity of mail the P.O. has to process), but foreign mail is more strict.

G. Finally, I haven't covered everything, but this should help those who have been intimidated from undertaking writing. Don't be afraid to write people; everyone likes to be corresponding. gig flyers are very big in trading in this scene. Now, what I have done here is assemble some addresses of people all over the world that would love to get correspondence; each has something interesting about them (individually, as a band member, fanzine publisher, radio station DJ, etc). So give it a try!! Pushead/ 2713 Kerr/ Boise ID 83705

P.S. My apoligies to anyone I've delayed mail to recently. Certain schedueles have made it difficult to get back as quick as I'd like. If you've written to me and haven't gotten a response, let me know!

Alasdair/ 12 Clifton st/ Nedlands 6009/ W.A. Australia

Bart Steens(zine)/ jennekensstr 17/ 2840 Haacht/ Belgium

Karna(zine, band)/ Rua Principado De Monaco 68/307/ Rio De Janeiro 2000/ Brazil

Dolf Hermannstadter(band)/ Salzmannstr 53/ 8900 Augsburg/ W Germany

Henk Smit/ Middenweg 13b/ 1098 AA Amsterdam/ Holland

Yrsa(zine, label, band)/ DK Decay/ Tietgens Alle 118/ 5230 Odense M/ denmark
Mick Slaughter(zine)/ 16 Cold Blow Cres/ Bexley, Kent/ England DA5 2DS
Hans Burger(zine, radio)/ 1 Place Maurice gillet/ 29200 Brest/ France
Dirk Christoph(zine, band)/ Georg Treber 'Str 701/ 6090 Russelsheim/ W Germany
Roberto Farano(zine)/ tomasuolo/ Casella Postale 203/ 10100 Tornio Centro/ Italy
Vote Vasko(records)/ Box 69/ 40101 Jyvaskyla 10/ Finland
Robert Pennie/ 10 Ravenswood/ Newpark, Muckamore/ Co. Antrim/ N Ireland/ BT41 2DG
Jarek Grudnowski/ UL Kosciuszki 110/7/ 80 421 Gdansk-Wrzeszcz/ Poland
Javier Ramon Gaston(zine, radio)/ Calle Maqueda, 13, 6° B/ Madrid 24/ Spain
Patrick Jonsson(label)/ Hogliden 9E/ 59500 Mjolby/ Sweden
Gregor Karpov(band)/ Bratov Ucakar 42/ 61000 Ljubljana/ Yugoslavia
Arto Nyberg/ Kirkkokatu 16 A2/ 37830 Viiala/ Finland
Neil Cartwright(radio, zine, vinyl, tapes)/ 11 Robson St/ Mt Roskill/ Auckland 4/ New Zealand
Paul(zine0/ 91 Cluny Gardens/ Edinburgh/ Scotland/ EH10 6BW/UK
Peter Alquist(zine)/ Floravagen 20C/ 773 00 Fagersta/ Sweden
Apocalypse Now(zine/ Parkweg 3/ 4450 Sissach/ Switzerland
Shesk(label)/ X-Centric R.A.T.S./ 17 West End Rd/ Cottingham/ N Humberside/ england/ HU 16 5PL

Most of you saw the letter from John Wendell about my criticism of the long defunct NY chapter of the BYO (MRR #11). It started me on another train of thought. Today's topic is journalists, and within this context, I would like to answer the criticisms.

Before beginning, I would like to point out that in writing his letter, Mr. Wendel was making his views public in an intelligent fashion, and this (unlike so many who wouldn't submit to such public scrutiny) is entitled to respect as someone is entitled to his views, and I do not take it personally that they disagree with mine. So long as he respects my right to my opinion I will do the same. The reader is always entitled to disagree with me on the opinions I present, but if you do indeed disagree, then writing a letter to MRR or me is a hell of a lot more productive than deciding I'm an asshole even though you never met me.

This is a distinct problem that all of us who write face. Why don't people stop to think about the complications of writing publicly? Without trying to pat all writers on the back, it is clear that in putting one's opinion constantly before a reading public, one is taking a big chance. Whereas in private one can manipulate an opinion to the individual's tolerance (including not giving one at all), writing a column or fanzine exposes you to unheard of levels of abuse from people who think differently. It is particularly difficult for those of us, like myself, who write things that are bound to be unpopular. None of this is new of course, but all opinion is offered as material for thought, not guidelines of behavior.

You may think all of this sounds like a weak charity plea, a limp call for understanding, but it seems that people's tendency to take a difference of opinion in an article in a personal manner is one of the first mistakes people seem to make. Would all of us prefer that the only opinion presented in our media today was that which conformed to one person's standard, like Orwell's 1984? Ludicrous as it may seem, I can't help but notice that straying from the party line brands one as a traitor, and though this is consistent with all bits of life, and all fields of rock journalism, it is particularly ironic within a hardcore scene that prides itself on its ability to think for itself.

So now to the letter. for the most part, it simply stated Mr. Wendell's entitled views on things, but at times it strayed needlessly into the personal. One of the most frequent mistakes made by people is their insistence on using ad homenum arguements. This means that one attacks a person rather than the viewpoint you disagree with, which is of course pointless. For instance, I was deeply offended to see this particular quote in Wendell's letter: "Alexander Hammer was run by fat 30-year old Heavy Metaloids in Lacoste shirts". OK, I think it's obvious what's offensive about such a statement, so I won't explain. This quote was used by Wendell to enforce a point he was making about Alexander Hammer but it is totally irrelevant, promotes stereotypes (I thought the idea was to break them down), and in the end, discredits his other points because of its offensive nature.

Then Wendell tries to discredit me as well, instead of simply stating his disagreement with my views. I think that before trying to do that, one should try to insure that he is clearly informed about the situation. I am referring to his revelation that I was "employed as a DJ for Alexander Hammer", followed by the words "interesting, huh?" Had he left them out, he would have been asking a legitimate question that I'm about to answer. But by tacking on those two words, he clearly made an attempt to make

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me out as a crook or something. Oh my yes, the truth has finally been revealed. I was indeed employed by Hammer as a DJ, and my fee was $10 a night for about 6 hours work. $1.66 an hour is not the type of salary that inspires undue loyalty. And why didn't I mention that? My name as DJ was included in the ads for the shows, and I was very visible in that capacity. But more to the point, my criticism of the BYO was not a defense of Alex. Hammer, and my status as a DJ had nothing to do with what I wrote then or now.

Furthermore, what is the use of saying "at least I'm fucking trying; what the fuck have you done?" Well, I confess if 7 years of supporting shows and buying records, DJing clubs and radio for 5 years, putting out my own magazine for 4 years, writing for 4 other mags, and putting up touring bands is nothing, then I confess I have done nothing and I'm sorry. So, what does this have to do with you disagreeing with my criticism? This is just personal, an attack on a journalist for no reason aside from a difference of opinion. Other interesting moments were "wondering if I ever listen to the lyrics". It should be painfully obvious from the record reviews in my mag, Big Takeover, that I analyze lyrics more than most people do.

Also, if one checks my article, one will see that at no time did I say that the BYO organization itself was destructive, but rather that I considered their boycott destructive. I listed my reasons in a non-personal, factual manner, and I believe I deserved the same courtesy in being criticized back. Wendell's lauding of the BYO's accomplishments are opinions he is entitled to. In my article I advanced my own view that the BYO's lack of business sense and cohesive organization (and I must say in my defense that I did attend a BYO meeting) was a distinct problem, and that failure to negotiate prior to radical action was an intolerable oversight. At the time of the boycott, A.H. was negotiating with the club to pay them a sum to shut the bar so that all-ages could be admitted, a sum they figured could be made up by the added attendance. When the boycott came from the newly formed BYO, it came without any negotiation with A.H. ((as a means of getting the all-ages shows they wanted), and resulted in A.H. having to pay the club a much higher amount to the club because of their weakened bargaining position. So, in accomplishing what they wanted, the BYO actually sped up the end of the shows and cut into what the bands were paid. This is the way I see it at least.

Enough. It is obvious that my viewpoint is not necessarily Wendell's, or that of a good many of you. But alternative viewpoints are necessary and the so-called lifeblood of everything we value as rational human beings. This has been an effort to help people realise that even the most controversial viewpoint should be debated and constructively criticized, instead of irrelevant personal attacks on those who hold it. We shun this sort of attitude from others judging us (junior high mentality) and trying to inflict their ideas of living on us, so alternative viewpoints from concerned people should always be welcomed. Which is why I always end this space with a request for response (MRR or me at 249 Eldridge St/ Box 14/ NY, NY 10002) and intelligent criticism. But, try to remember that in responding to viewpoints made public, that is not easy to do this, and that viewpoints themselves are what should be criticized. I thank Mr. Wendell for his response, and though I disagreed with a lot of it, and responded in kind, he gave me his viewpoint to consider and evaluate, and thus I know he indeed "did something". I invite all of you to do the same.

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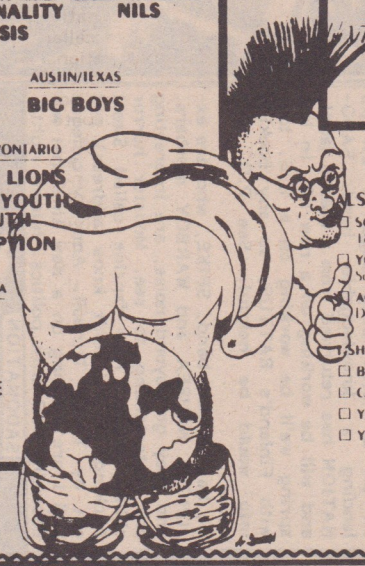

ALSO:
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- ☐ YOUTH BRIGADE
  Sound & Fury LP (BYO 002K)
- ☐ AGRESSION
  Don't Be Mistaken LP (BYO 003)

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- ☐ BYO LOGO
- ☐ COMPILATION ALBUM COVER
- ☐ YOUTH BRIGADE LOGO
- ☐ YOUTH BRIGADE ALBUM COVER

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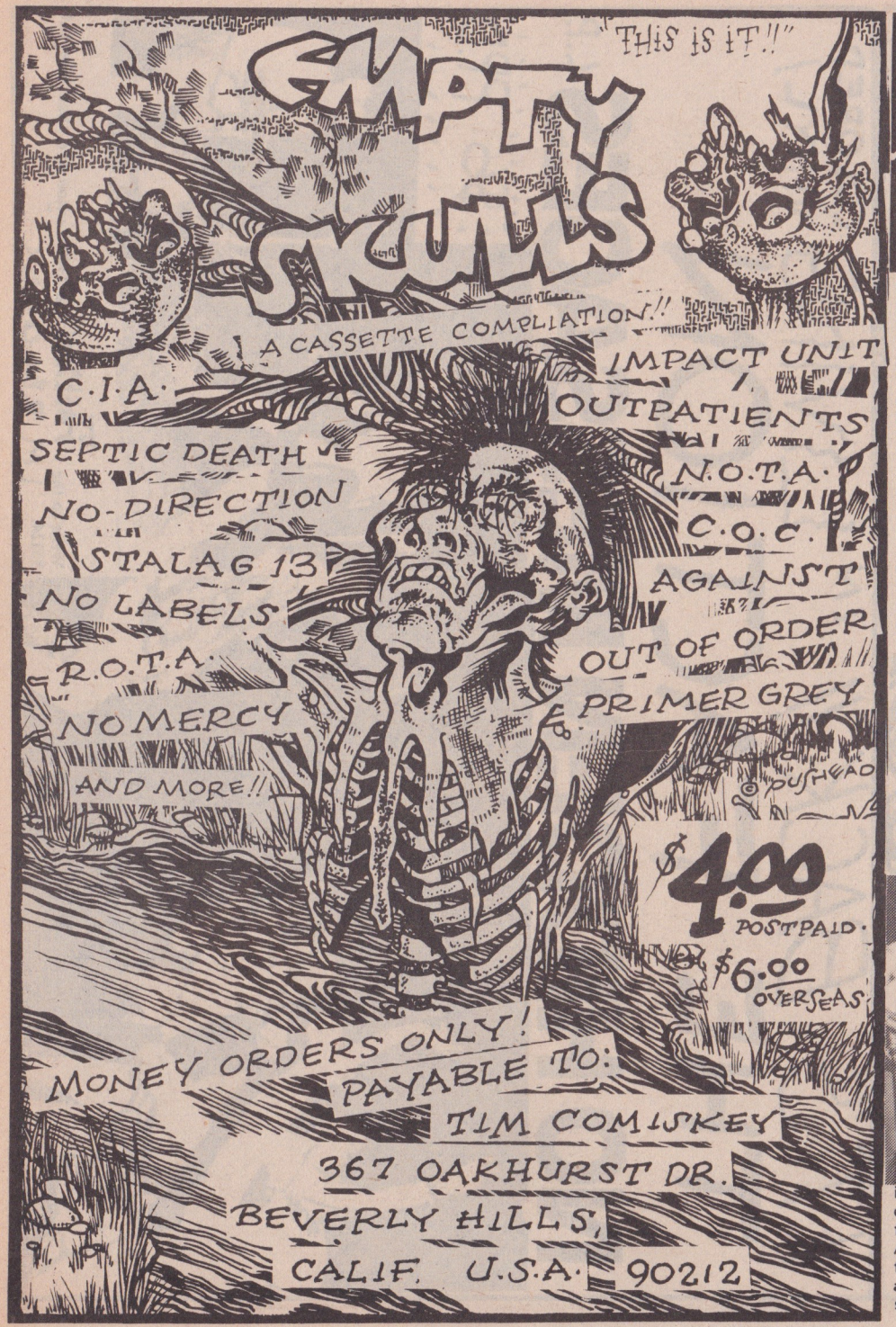

PORTLAND-Not a lot happening here in terms of gigs, though there is a new club in town, 13th Precinct (call Chris at (503)221-1081). There's been shows at the NW Service Center, as well as at houses. Bands interested in playing here can contact me at the address listed listed below.

The WIPERS just released Over The Edge LP, and will be touring by the time you read this...FINAL WARING have been working on some tapes. Their bass player recently left for San Fran with Jerry A of POISON IDEA. meanwhile Henry's singing for P.I., and I hear they will be working on an LP with Greg Sage of WIPERS lending a knowledgable hand...SADO-NATION has returned from a coastal jaunt, and will be working on a new LP. In late spring we'll be working on a U.S. tour with Finland's RATTUS, so any booking info would be helpful. See P.O. Box below.

We have a new band, SPIKE, who are ex-JUNGLE NAUSEA and WARBOY members, and they go beyond noise, are interesting and entertaining to see. Monster horror chills booooo. New fanzine called Sweet Fucking Jesus (don't know address) put out by Timmy Turmoil. And my collegue and I are working on a new zine that will basically deal with politics: human rights,

injustice, world hunger, military spending, disarmament, women's rights, etc. Our first issue will be entitled Death Of America, although I doubt if this will be the name. Articles pertaining would be appreciated. We are also getting to hold some benefits for different activist peace groups, with bands, literature tables, and speakers. Our first will be for mayoral candidate Jeff Liddicoat and New Clear Vision, who are working to make Portland a nuclear free zone.

As I'm writing this I'm watching the news. The Reagan Administration has put out a report saying there's no hunger in the U.S. and the food banks will adequately serve those who are hungry. So there's just all that much more money for military spending for "defense". Don't they mean offense? This is all a bit ridiculous, and I think some kind of action or protest should be made--a hunger cover- up. Who do they think they're fooling? It's horrible, and we have to get this warmonger out of office and out of our lives before we have no lives left. Anyway, that's all I wanted to say. Take care.

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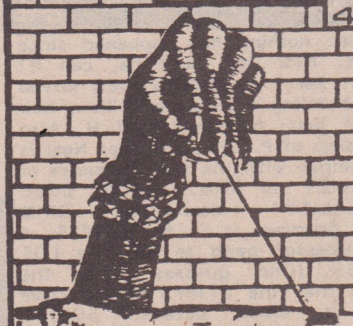

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Northern California

Seems to me nothing has happened since last report. Now that can't be, can it? Band news: Jerry of POISON IDEA moved to SF and banding together with Tom, new guitarist of just- broken-up P.L.H. Also from the ashes of P.L.H., drummer Neal is getting together with the non-drummers of GRIM REALITY to form...PEACE, LOVE AND REALITY? Meanwhile, GRIM REALITY's drummer is in the STIFFS, a sort of successor band to the late LOS OLVIDADOS. (One guesses from the membership that the STIFFS should come out like a cross between SOCIAL DISTORTION and PETER & TEST TUBE BABIES, Time will tell).

P.L.H.-LAST GIG

DIE KREUZEN's (recently reformed, hurray) favorite Bay Area band, the LIVING ABORTIONS, is still broken up, but guitarist Phil is maybe playing in a reformed URBAN ASSAULT. MISTAKEN ID has a new drummer, Craig Bosch, and they've just passed in and out of a horror rock phase (good thing we all missed it!). M ID tried twice to play live on KFJC, and hit transmitter or power failures both times. Keep watching-this could be the beginning of another great San Jose jinx (remember the BLACK FLAG jinx?).

As of now, CRUCIFIX is stranded in NY, with a "get them to England" benefit scheduled this weekend. WHIPPING BOY has reunited (apples and oranges). TIM YOHANNAN'S ARMY is now the BOPPING EXTENSION CORDS, and they still haven't played.

PARIAH's record did come out, and RIBZY's record is coming out (killer photos I hear0. MYO social director Jim Brick is putting out a new zine, Hungry Maggots.

Passing through: the bouncin' OFFENDERS, god as BUTTHOLE SURFERS, god as CRUCIFUCKS.

FANG AND FAN SING "DESTROY THE HANDICAPPED"

PHOTOS BY Murray Bowles

X-TAL

The Institute For Pragmatic Malice has been putting on "different" shows at the Club Foot over the past months. Their trip is to get away from the typical promoter/audience/performer trip, by whatever means they can think of. This includes passing out lyric/propaganda/artwork sheets by the bands, having the bands pay expenses and let the crowd in free, giving away oranges, popcorn, and fruit juice, showing slides, even putting out a bunch of chairs for people to sit in. It's not clear to me what you'd expect all this to do, or even what it is that it actually does. I've been to 2 of the Club Foot shows, and they've been different (and atmospherically a lot better than most), people (me too) are still there to see the bands, and sort of resist picking up the "new" things (like they don't know what to make of slides behind the bands). I'd say this is the most promising bit of local scene since the Tool & Die last summer.

Murray Bowles/MYO

KING CITY-This is a kinda scene report I'm writing from King City, which is in Monterey County, about 2½ hours from San Francisco. It has about 6000 people, 20 of whom are into punk. There isn't anything going on here yet, but my friends and I are going to try to start some shows. We feel we can bring people from Monterey and Santa Cruz areas. The town is full of cowboys. Most of the punks are out of school except me and my friends. When we were freshmen, people would always say things to us. We didn't dress really 'punk', but it was just the fact that we listened to a different music.

I'm in a band (well, we're trying to be a band called DISTORTED YOUTH). We don't have great equipment, but we try. I'd like to hear from other California punks and any bands who might want to play our area.

Pat Grindstaff/ 45065 Merritt St/ King City CA 93930/ (408)385-3869.

PRIVATE OUTRAGE

BACK FROM THE DEAD!!!Back in MRR #1, we ran a picture of a young S.F. area punk named John Brenner, who we reported as "missing". He had been sent off to a "correctional rehabilitation school" called the Provo Canyon School in Utah. His parents, with the help of the court system, sent him off there in handcuffs, where he was to have served 1 year.

The main technique used there is to "take away your rights, then give them back as privileges". John, aka Wheato, resisted the indoctrination throughout that year, wouldn't accept their banning of punk as "poor attitude stuff that won't help you to 'change'." Towards the end of his term, he was caught giving tattoos to other kids, and was held over at Provo for another 7 months. This time he played their game, pretending to be 'changed'.

During this period, Wheato's mom got custody over him, and he was able to return home. His dad had wanted him to stay there till he was 18 (he had entered at 14). John feels many parents send their kids off, take the easy way out, instead of dealing with it at home.

Now that he's back, Wheato has joined a new band called PRIVATE OUTRAGE which also contains Ron Rich(who at one point left the punk scene to join the Marines. Fortunately for him, he "got out" and is now back, wiser for it.) Besides Cheryl on drums and Bob on bass, another Provo 'veteran', Eric, is temporarily playing guitar. Wheato's mom has been working hard to get him to finish high school, which he also feels is important. In answer to the question "have you changed", he answers, "No, I'm the same old Wheato". Did that Provo experience do anything good for him? "Much more bad than good. There are a lot of tough guys and psychos there. The only good part was I now want to get my diploma." His message for those punks who find themselves being shipped off to places like Provo:"play their game, pretend you're 'rehabilitated', then get your freedom."

Anyone wanting to write PRIVATE OUTRAGE can do so at: 44 W Bellevue/ San Mateo CA 94402.

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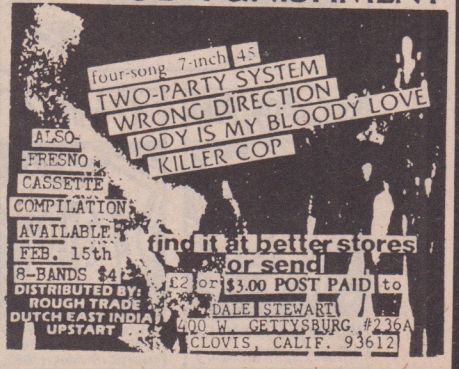

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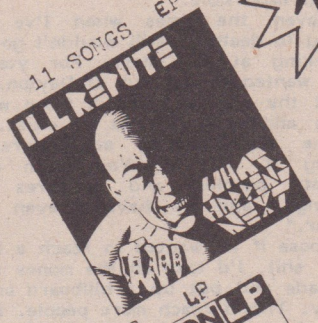

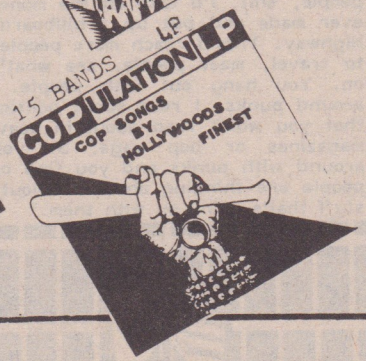

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MYSTIC RECORDS

TOXIC

The new LP, Kill By Remote Control (being released by Rough Trade US), is one of their strongest records yet, in that it is killer rock n roll, is not necessarily predictable, and the content is not wimpy in any way.

Undoubtedly, one of the most important aspects of this band is their contribution in forging the US underground touring curcuit. They are an important part of that, both in terms of opening it up, and in the spirit in which they've done it. TOXIC REASONS have been one of the most dilegent of the first wave of hardcore bands, traveling the country from one town to the next. They live on the road, or else they stop for a short time to recoup their losses before striking out again. There is no question about it, they play everywhere and anywhere. They spread the word, know the bumps in the road, watch and listen. They love it and wouldn't have it any other way.

The TOXICS have been overlooked, or maybe it is that they've been taken for granted for all this time. They rarely get press, they haven't sold an incredible amount of records yet, they aren't considered one of the cool eclectic bands of the punk scene, and yet I've never met anyone that didn't like them at least a little. They have been a band mostly out of love for playing their instruments and for travelling. But they do have quite a bit on their minds that seems to get glossed over in the muddle of guitars.

"I hate to say it, but punk rock has gotten to the point where it is like the Quincy show. No one will say that it really is, but it is exactly like that. I was at a show at Tool & Die last night and a guy got smashed with a beer bottle right across the head."

"That's why I wrote that song on the new album called "Revolutionary?" Not every band should be a political band. It would be horrible if all music were the same. But people should think about politics whether they're playing in a band or work at the factory. They should question."

REVOLUTION?
I see you in the streets
fighting and the like
Is that what being punk is
A chance to be the redneck type
They got their waste They got their guns
They are the enemy
and if we don't unite
We will be the casualties

Chorus: Punk rocker—what's it mean to you—
mean to me
Is it a revolution—not as far as I can see

I think it's up to all of us
to do what we think's right
and not to fight amongst ourselves
but become as one unite!
They got their waste They got their guns
They are the enemy
The governments and corporations
They should be the casualties

Chorus

When I first met them they were based in Dayton and were on their second tour of the west coast. They'd just lost their drummer Mark Patterson in Vancouver and had recruited NO EXIT drummer J.J. Pearson. Ed Pittman was singing. Greg Stout was playing bass. Joel Agne was playing rhythm guitar. Rob Snot was playing roadie while learning the quitar parts, while Bruce Stuckey was playing lead guitar and selling his plasma so that the band could eat. This was in 1980 when they recorded the Ghost Town EP (Joel left the band before the single was done), and they'd released their War Hero single a year earlier. They'd toured the country once already and from meeting them I could tell that they were well seasoned travelers, as well as complete loons. At this time they connected with Risky Records who released both their Ghost Town EP and their Independance LP in limited quantities.

A SIDE
STUCK IN A RUT
Stuck in a town Id never call home
I don't want to die here all alone
Rotting in a place where you're never free
If I don't get out its gonna kill me
I count the days as they go by
They turn into months I want to cry
Waiting for the day to escape this rut
Then I'll say goodbye stick my fingers up

I won't stay here and die—I won't I won't
My soul won't rest and lie—It won't it won't
This town won't imprison me—It won't it won't
No locks can stop my key

No jobs around the rich rule town
When will the greed reign ever fall down.
Hassled by the cops for being myself
Rights of freedom have gone to hell
Progression is slow the town is old
How many times has this story been told
So it's time to go don't ask me how
If I make a break it's gotta be now

"It's especially tough for an out-of-town band. You set up a show from 2000 miles away and you show up and right next door you've got the DEAD KENNEDYS on the same night. And there's some other band playing at the Tool & Die, and over at the Indian Center three out-of-town Reno bands are playing. That's divided your audience by four. As a touring band you can't have that. You have to be the only band. That's how I view support."

They are now going on four years as an active band. Quite admirable I'd say. Musically they have been accused of being a DOA sound alike, and even though it is true that they have the same sort of rock n roll sound, they do have their own style. Ed Pittman had given the band an amazing vocal and stage presence, but now that he has left the band, the question for both the band and their audience has been ... can they pull it off without him? This is by far the most dramatic change the band has had to live through as they have gone through many different perutations in their history. They seem to be doing amazingly well and they don't have any regrets.

"We've seen a lot happen. Just seeing so many bands sprouting up. I think most of the bands break up in their home towns because it's only good for so long. People get sick of seeing the same bands week after week. The band probably gets sick of it too because if they don't travel, eventually they get disillusioned. They get letters from all over the country saying different scenes are happening and they only had 20 people come to their last show. You freak out and quit. There's no money and you have to get a job. Living at home, trying to keep a girlfriend, it just gets impossible."

"But even the times when I've been starving to death, I still wouldn't go back to working at a K-Mart. For years I always wanted to get out of Dayton. You look at the map and it's a huge world. There's all these pictures of cities. It's not the same looking at pictures or watching it on TV. You learn about different peoples and cultures (by travelling), and we haven't even been very far."

"I suppose if we wanted to reach a lot of people, shit, I'd take all the money we've ever made and put up a billboard on the highway. That'd reach more people. I like to travel, meet people, see what's going on. You hang out with people. I hang around punks. I read about political ideas that you won't read about in heavy metal magazines or pop mags. So you hang around with punks and you find out what people are thinking about....about all the stuff that's going on with them."

They moved to San Francisco in 1983 and the current line up features two guitars (Bruce and Rob), Tufty of ZERO BOYS fame on bass, and J.J. on drums. Musically, they are more powerful and imaginative than ever. They are all singing now, and with each show they get better at it. They've had to draw the line though...not one of them can sing and play Ghost Town, one of their slower, more impassioned songs, and have had to cut it from their set.

"But the same people come to see us all the time. It costs them $5 each time. That's a lot for them and we are lucky if we get a dollar of that. I think we've got to go and look for some other people too. So we'll play anywhere."

"You're never gonna get your ideas across if you play for the same people all the time. We've been doing it 4 years. The DEAD KENNEDYS have done a lot for the punk scene by opening the ways. They play different clubs and different countries. They make the papers and look like 'rock stars', but they still get the message across to kids. If you want to play for more people, you have to play more clubs. And our music is sort of changing as well. We have to change to attract more people. The politics of our music stay the same; the lyrics. We could be doing this in ten years. We'd still be earning a few dollars and we'd have had another ten birthdays together, but we'd be nowhere."

REASONS

BY RUTH SCHWARTZ

"It's like beating your head against a wall. That's why we're going to England now: to sing for the people over there for a while."

BREAK THE BANK
Your loved ones tell you to get a job
Piss off. I'm not a lazy sod
I'd rather not pay into Ronnies bank
I'd rather make a withdrawal with a food stamp

I've lost my pride in my country
because of its wrath its tyranny
Big business rules the way
the little man doesn't get his say

A life of crime to pay my bills
rent so high cut out the frills
pressure builds and I'm getting old
Society's ready with a plastic mold

Don't fit me in with your middle class
tax my wages kill my ass
make me pay for your Star Wars plan
Break the bank to your knees Uncle Sam

to your knees Uncle Sam
to your knees Uncle Sam
to your knees Uncle Sam
to your knees Uncle Sam

"It is very in vogue to sing politics right now...and we're not the only band running around singing "I don't wanna be no war hero" either."

"But shit, look at the way they do the news. It's always a crisis. You look through the paper and when we say something about the Soviet Union they put it in big block letters "SOVIETS ATTACK". And then it's "AMERICA DEFENDS". It's all fucking manipulation."

POWERCRAZED
Who gave you the fucking right
to mess around with my life
I'm not a pawn in your game
giving you rise to crooked fame

POWERCRAZED! You're in the seat you call the shots
You're finally here to hatch your plots
Make some money on the guns you sell
Destroy the world what the hell.

How can you say that you agree
with stupid laws that strangle me
try and rule with a threatening gun
but mans rule must be his own.

Satisfaction will be with me
push the button we'll all be free
I'll finally rest when your soul is burned
Death's your answer the truth I've learned

I was ruled but was really free
Ignoring you and confiding in me
cause there's a though I'd been aware
When death came I would go somewhere

"You have to fuckin' deal with the business. We want to play music, but you can't just do that. It's your responsibility if you want to get somewhere, get something done. We're the most responsible we've been in the last four years, now that we have Tufty in the band. We didn't want to have to deal with that aspect of the band. We wanted to be beer drinking from town to town and play music. You can't do that. We've tried to get other people to do the business but it doesn't work. You gotta say, "Hey, if we're gonna do it, you gotta do it and do it yourself"."

"We're moving towards this concept in the future, computerization. Within the scope of 10 years, rich people won't even have to go out of their houses. They'll be able to shop and bank from their house. Now they're making it affordable for everyone. They want to computerize the whole country. How do you do that? You gotta get everybody to use a computer. Where's the one place to put a computer? Right in front of your fuckin' TV set. That's where most people spend most of their goddam life anyway. There, or in bed."

"And right now, what about the people who don't have training in computers? The poor slob that's been working for GM for 22 years and they say, "Well, we got a robot to take your place, so you're fired". This guy says, "Goddam, I've been working and busting my ass, supporting my family. What can I do? Nothing. All I can do is stand on that line and when that door handle comes by, screw that motherfucker in, real fast. And I can turn around and have a slug off my beer. I can do that all day. That's all I know how to do."

"America has got to change a lot. It's got to become more socialistic and start changing. People don't need to have so much. They should share more. I don't know how it can be forced onto people. I just can't understand why people don't want to."

"And we've done it ourselves for a while and we've found out how much we're gonna make by playing here and playing there. And then you sit there and say "now this is my life and this is what I'm living, and I'm getting $5 a day". That's it. You can't do what a lot of people do, with an apartment and a job, who make $300 a week, $100 a week. I do like it, but I can't have the same luxuries they have. I can't have a TV. What, plug it in to my truck or something? I can't have a fuckin' apartment."

"Oh, I quit."

"No, you have to deal with it. The first thing of "I want to play your club", that first transaction is business. You see, a lot of people can sit back at home criticizing you while they're watching their TV set, ya know? They're sitting there with their girlfriend or something, saying "well...they don't mean what they say. We have to pay our electric bill too and we have to make money." Well, they've already got what we basically want. All we're trying to say is that we want to do what we're into and be in the same boat that you're in. Have our own place every night."

"I'm tired of being on the outside."

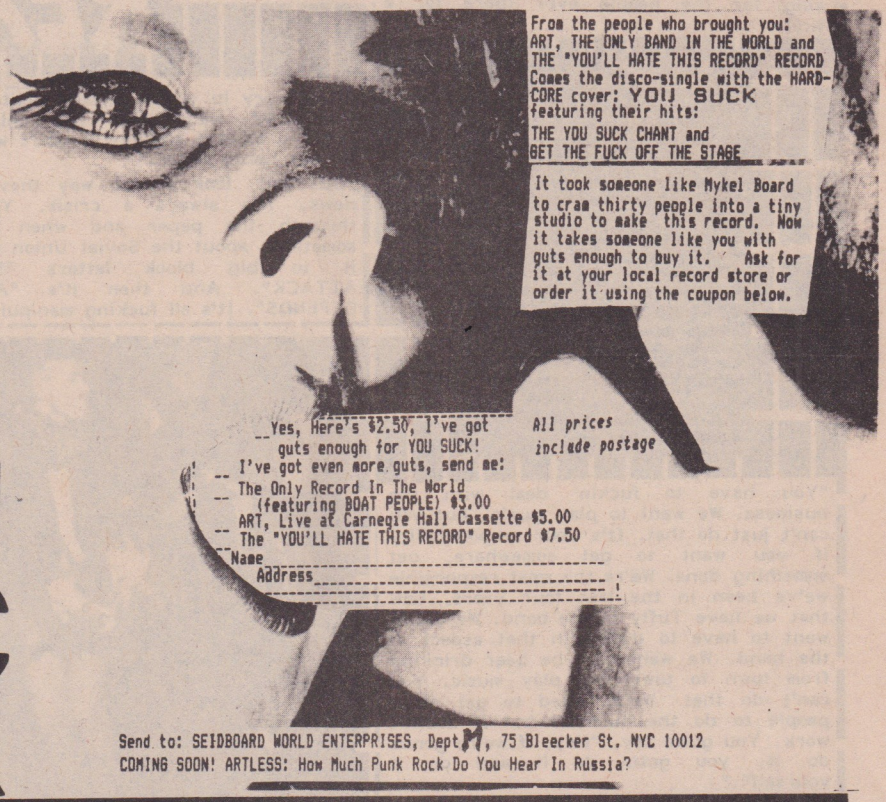
"Jesse Jackson and the rest of the Democrats that are running were on the Donahue show the other night. They were all sitting there and Donahue was asking them questions and they all take turns putting each other down, misquoting figures, etc. The whole time I was sitting there I was really frustrated. I wanted to reach into the scene and smack the shit out of all of them. Ya know? They avoid every question. They are never specific about anything. They say "we're gonna develop thiss program that's gonna develop this that'll maybe do this." There is no long term goal. I used to believe all this shit they tell me. "We're the good guys. We're Americans and we go out there and stop all this bad shit." I thought as a country, as a whole, we are the greatest technological country working towards an ultimate goal. And as it turns out, it's just a bunch of fuckin' bureaucrats who just want a goddam job like the guy on the street. And I thought because Jesse Jackson was new to the political scene he'd have something great to say. He just struck me as a tricky speaker who did the same thing as everybody else. He said we're gonna develop a work program that's going to help create jobs. What is he talking, vreate jobs? Create jobs where? Doing what? Be specific. Tell me what you guys are really thinking. They don't do it. I felt like being in the audience to yell out "What's the goal?" The ultimate goal of the American people? What is the one thing that we as a whole work together to achieve? It's nothing. We don't work together to achieve anything. It's every man for himself. It's like, I don't have time for that shit. They (politicians) can't even get together to decide who's gonna be the chairman of the next subcommittee to decide what should be done with the last subcommittee that was formed 5 years ago. There's so much bureaucracy in there, it's horseshit."

"We don't make any money at this point. But if we can get money, if the band becomes sucessful, we'll be able to do more. All we can do now is shout and sing about it. We can't do much constructively because we don't have the capital. In any revolution, if you don't have the capital, you can't buy the supplies. Once we get money we will do stuff. We'll stand by what we say. We've talked about it amongst ourselves. We don't want a big house or cadillac. It would be challenging to make some money and see if you stuck by what you say, or if you're just another hypocrite who makes a pile of dough and says, "ah ha!"

NO PITY
Big business bastards, don't look down on me—because of your wealth, no pity
There's hunger in the streets—it's all around you—they live in bags.
They got nothin' to do—
Your practiced lines, your painted smiles—it's always the same
All your money and style, but don't expect me to shine your new corporate shoes
The people of America—it's time to hear the truth
So now you've built your machines to take my place, make me less of a man.
Does it put a shine on your face to see me crawl through the streets and
Dig in the mud—I'm just some poor white trash and someone gave me a gun
So you big business bastards, don't look down on me, because of your wealth.
No pity, did you see me in the alley comin' up behind you—
The streets of America—do they frighten you—
There's no way out
Burn it down

SACRAMENTO Yes! It finally happenned after 6 months of red tape and bureaucracy, Bart Cavanaugh has finally got Vorto Graph open. He extends his apologies to any of the bands, booking agents, and managers that might of got fucked up by cancellations. On the other hand, Stu Katz's Club Minimal has overcome problems of mindless violence and destruction w/o resotting to increased security or higher door prices. On the band front: TALES OF TERROR's lp will now be an ep. Out probably by the time this is printed. Good stuff, Maynerd! New bands include SATYAGRAHA (tape out soon), AVERSION and Stockton's HOT SPIT DANCERS. FORCED TRADTION has a new singer, Dave, due to internal disruption , Chim-Chim and F.T. split. The LAMOS are back together and have a tape available through my zine for 2 bucks and 2 stamps. And for the last time, REBEL TRUTH is no more. Their drummer, Stu, is now playing bass in RYTHEM SCHOOL. I am working on a Sacto compilation tape. It will be available by late march. Sacto's other zine, Sacra-Mental folded after 2 issues, so my zine is the only one existing. Send 1 stamp and 50¢ to me for an issue of Spamm. Remember, Lux Interior is god!!! Sumpy/ 2422 Rashawn Dr. /Rancho Corova, CA 95670

YOU SUCK



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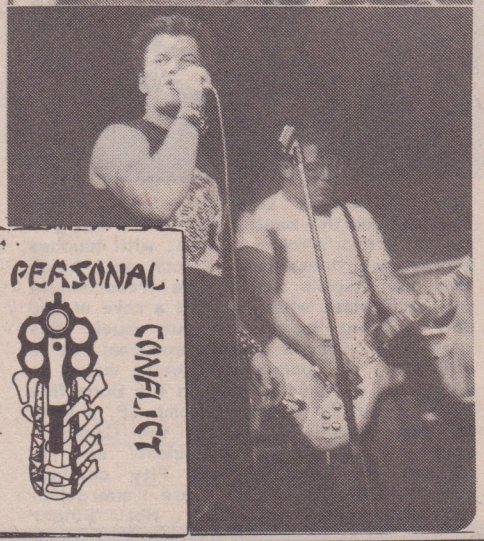
The DISEASE Spreads!

SAN DIEGO-I bet everyone is surprised to see a S.D. report in MRR due to a long absence. But now, on to the bands:
PERDITION-This young North County band went into the studio a little while ago and came out with a 4-song demo that sounds real good. They have a distinctive style, and are loud and powerful. They've had some recent member changes, and can be reached at: Mark Mullen/ 10806 Whitehall Rd/ San Diego CA 92126.
MANIFEST DESTINY-Another North County band that has been around for a while, but haven't played recently. They have a 12" on Mystic Records, and one track on a Mystic cassette sampler (slowest track from the EP).
PERSONAL CONFLICT-Have been long-term residents here. They have a great original style which is a little bit slower and musical. Lately they've become really serious about themselves and are planning to release a live tape, then some vinyl, and maybe tour after that. For more info write: 4122 Wilson Ave/ San Diego CA 92109. Include SASE and 50¢ for stickers.
BATTALION OF SAINTS-I'm sorry to say that the San Diego fab four do not play here every weekend like some people think. They usually only play with out-of-town acts. Their new LP, Second Coming, should be fairly soon, after many complications. The cover art again is done by talented Marc Rude, and this should be one great piece of vinyl. For more info write: 2015 Meade Ave/ San Diego CA 92116.



Shows are very scarce down here because of the lack of people able to put one on. But hopefully shows will start becoming a "thing" at the Backdoor, a hall on the S.D.S.U. campus. As far as zines go, there's Bent Edge (formerly Labotomy, c/o Paul Isaacs/ P.O. Box 697/ Rancho Santa Fe, CA 92067). Leading Edge, my zine, will be out soon with another issue (see address at end). Mental Disorder will no longer be alive due to Robert Parker moving to L.A., and Be My Friend might start up again with a new staff.
Bad Compilation Tapes is an outfit based here which puts out high quality comp cassettes. Interested parties should write to: P.O. Box 16205/ San Diego CA 92116.
To conclude this report, we would like to express our feelings on some bad labels that San Diego has been pegged down with for several years. For one, S.D. is not a town of "Slow Death", but rather one of a slow, but steady, life. With people's unity and cooperation, the S.D. scene can be as good as it used to be. Secondly, S.D. is not a town of violence. I don't know how this reputation got started, but in no way is it true. Sure San Diego has its share of assholes, but they don't plague the scene as some tend to think. Anyway, that's it for now. See you later and stay positive. For more info concerning the S.D. scene, write: Martin and Pat/ Leading Edge/ 9977 Cam. Chirimolla/ San Diego CA 92131/ (619) 271-1144.

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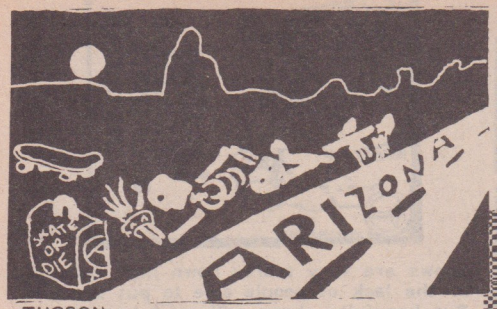

TUCSON-

Clubs: Ninos-most hardcores hate this place. It is carpeted and is a steakhouse, but since the Backstage burned down, it's been the place for many underground shows. Dangerzone is a way underground all-ages club that has some shows, but not enough. Terry & Zekes is a just-expanded neighborhoos bar that wants to cater to local bands.

Radio: KXCI and KLPX both play hardcore and underground stuff.

Publications: Newsreel is a local and internationally oriented mag that's been of great help to the Tucson scene.

Labels: Iconoclast, my label, is still going (unfortunately, long waits from distributors for money and a general lack of money prevents me from expanding). However, the label has released over 15 titles, including the latest release, YARD TRAUMA 45.

Bands: U.P.S. (Useless Pieces of Shit). Way rad HC faster than fuck. You can see U.P.S. graffiti all over town. I hope they play out more. Tighter than tight! Includes ex-CORPORATE WHORES and ex-CIVIL DEATH. Tape out soon...CONFLICT; you've read about them. Getting new bass player and gigs out-of-town. Great HC group with damaged metal guitar and damned good lyrics. Their LP is out on Phoenix's Placebo label, and is hotter than Yuma!...PHANTOM LIMBS are an unusual philosophical band who've been around for years. Their LP is out on S.F.'s Modern Masters label, and is ultra-way! Bassist Jim Parks does solo acoustic gigs, and has 2 tapes on Iconoclast. Tremendously musical!...The FREDS are a great group. New line-up with a definite

60's influence. Go see 'em!...YARD TRAUMA is the band I play bass in. Our sound is rock'n'roll a la 1966, with touches of core weirdness but we rock out. Aside from our Reptile House tape (recorded in our early daze when we had a core 0f two and drifting members), our music was spaced out, irradic, noisy, and real. We're still real, but doing what we're meant to be doing! we have a song on the Bona-fide label "Train To Disaster" comp LP, a song on Voxx/Bomp's Battle of the Garages comp LP, a 45 on Iconoclast, and 15 minutes on Town Without Pity cassette comp...PUBLIC ENEMY are energetic, metalish punk. Hot! Hot! Hot! Singer Steve skates off walls while performing (or vice versa). Mike on guitar is way hot and has cool hair. The other guys keep it under control (or out of control)...HECKLERS are hot and way country/thrash/60's punk/blues guitarist Al rips it up, and his fingers too. Great funny songs about life in the mediocre Southwest almost makes living here worthwhile...Breakups include: ROTTE KAPELLE, SELDOMS, CLEAN DOG, SWAMIS, BIBLE PARTY, CIVIL DEATH.

That's it for now. Anyone interested in Iconoclast's Valley Fever or Town Without Pity comp cassettes that document Tucson from '81-'84, please write me, Lee Joseph/Iconoclast, 4447 E Eastland St, Tucson AZ 85711.

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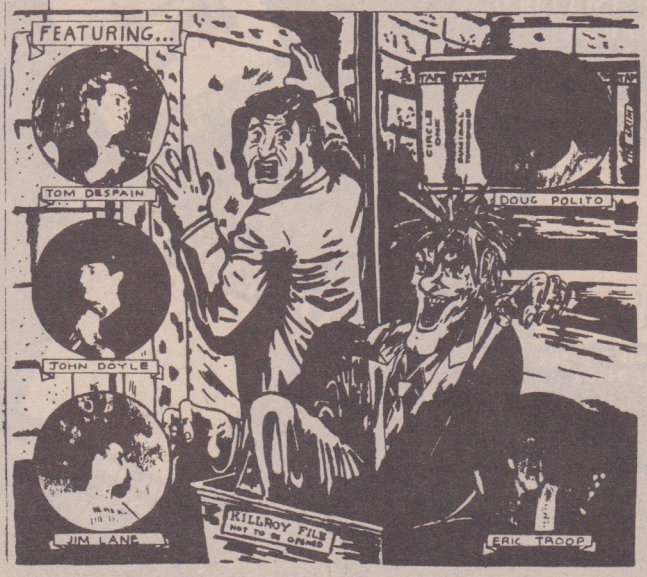

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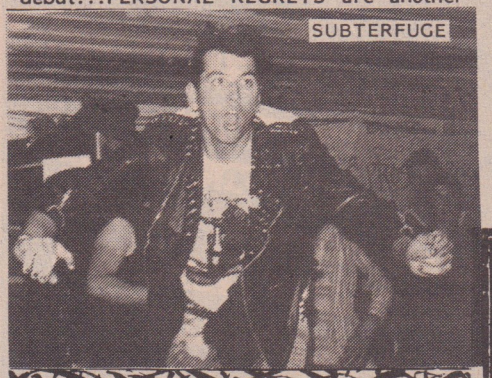
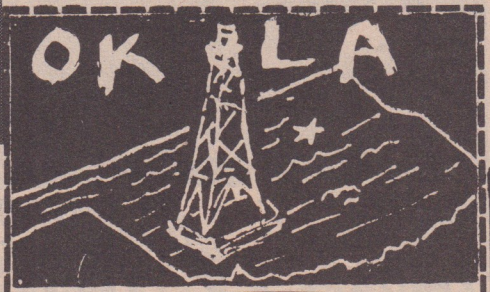
LAS VEGAS-Greetings from Lost Wages. Hopefully, this scene report will help get Vegas some of the recognition it deserves and is starting to get.
Local bands: A.W.O.L., like a lot of Vegas bands, are back from the grave, and everyone is glad to have them back. They play hc/metal, and their singer, Asshole Andy, is a lunatic...ARMISTICE is a real young band who've only played twice. They are more interested in politics than most Vegas bands...F.O.D. I don't know much about, as they've yet to debut...PERSONAL REGRETS are another young band. They've played 2 disasterous sets, but are quickly developing into a quality band...INERTIA SQUAD used to be a bunch of guys who hung around and skated. Rumors have it that they'll be playing in the near future...REMAINS are led by Guy Smiley, who puts on most all of the shows. They play hardcore with a semi-surf edge...R.Z.M. has built a reputation for itself by constantly gigging.

They play HC reminiscient of DISCHARGE...SELF ABUSE used to be the most prominent band here. They recently got back together again. For a while they seemed headed for bigger things. It would be nice if they could return to their original status...SUBTERFUGE are possibly L.V.'s best band. They play older style British punk (the singer is British). I think you'll be hearing more from these guys.
Las Vegas has a sampler cassette, Viva Las Vegas, for $5 from Marky/ 1600 Rochelle #66/ Las Vegas NV 84104. Soon to be released is a Nevada compilation featuring: JACKSHIT, REMAINS, R.Z.M., SUBTERFUGE, 7 SECONDS, URBAN ASSAULT, and 2 Carson City bands no one seems to know the names of. Also, R.Z.M. plans to release a 45 ans SUBTERFUGE is releasing an EP in association with 7 SECONDS.

There are gigs held practically every weekend now, with bands from all over the country stopping through. For booking info, call Guy at (702)382-9181.
We currently have 2 zines, Civil Disobedience and No Dice. Copies of C.D. are $1 from Poor Taste Productions/ P.O. Box 70512/ L.V., NV 84170. Copies of No Dice are 75¢ from Robert Joseph/ 7317 Alta Dr/ L.V., NV 89128. For more info, write to me, Darran Wells/ 1300 Rosanna/ L.V., NV 84117. I'm starting a fanzine and would appreciate anything sent.





The Positive Yoth Alliance has been putting on shows at the American Legion Hall in Norman. The PYA is a non-organization made up of everyone who cares enough to contact bands, help work the door, clean up, etc. The shows are all-ages and never more than 3-4 $. Norman's NO DIRECTION are temporarily inactive, as their guitarist is living in Tulsa temporarily. Bill fron N.D. is working on a new band called BROWN 25. Another cool new band from Norman is DIET OF WORMS. They have a good cassette out for $2 from 1510 Silver Creek/ Norman OK 71069. N.O.T.A will be on a compilation coming out of Boulder, as well as the new MRR international comp. There's a new band from Tulsa called ON EDGE, and a new club there, Gestalt Studios. Touring bands call (405)321-8349 or (405)364-6255 for Norman. For Tulsa call (918)749-1454. Blake

AUSTIN-Austin punks are hitting the streets, banging on doors, looking for gigs. All summer and fall we played at Nightlife New Wave Club, but they've closed. It's scratch and claw time, time to weed out the merely curious, time for the true hardcore to dig in and create. Should be interesting.

News: The OFFENDERS leave for their California tour, with subsequent tours planned for the East and Midwest in the spring, co-inciding with the release of their LP, We Must Rebel, and single, I Hate Myself. I'm excited because now the nation will get to hear and see what great musicians these guys really are. No gimmicks, no theatrics, just loud and fast with to-the-point lyrics...Other local bands are the JEFFERSON'S(with ex-DICKS Glen on guitar, and Buxf on vocals), BLITZHACKER, BANG GANG, PHAW! (ex-NO BLOW JOB NO BACKSTAGE PASS), NOT FOR SALE, SEX BOMB BABY, and DAVY JONES AND THE HIPPIES...MARCHING PLAGUE has been dormant lately, after a sizzling summer of opening sets, and BUTTHOLE SURFERS are on tour with the DK'S. I'm glad the rest of the country is getting the chance to see Gibby in his underpants and duct tape...BIG BOYS are back from a successful summer tour , and play a huge show about once a month...MEATJOY did a great show recently with Michigan's avant-noise STRANGE FRUIT (that's a compliment), and neo-core MYSTERY DATES continue to blow me away with their 2-guitar assault and neurotic-sexual vocalist Frank. Speaking of 2 guitars, Harry (ex-PAGANS) is now playing with BANG GANG and has livened up their sound considerably...The long-awaited Texas Hardcore Compilation LP should, yes SHOULD, be out soon, featuring many of the bands mentioned above.

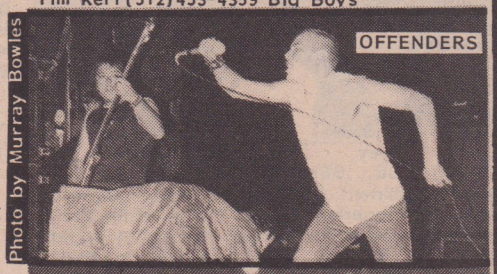
Craig U/ 1009 Elm/ Austin TX 78703

P.S. Here's some numbers:

Mikey Offender (512)474-5685

Craig Underwood(512)472-7468 for gigs

Tim kerr(512)453-4359 Big Boys



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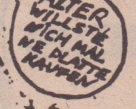

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Butthole Surfers

They look like shit. They smell like hell! Who's gonna ring the brown bell? Blowin like some sick fart up and down I-5, the BUTTHOLE SURFERS just completed a thorough wiping of the West Coast. Some loved them, some hated them, some ran over their dog at the beach. But the dumps they took, the showers they had, and the teeth they neglected to brush will not soon be forgotten by at least a dozen people in the Northern California area alone.

Whether it was hearing men moaning, "Go away...gooo away" in New Mexico rest stops or discovering that there were shitloads of flies in East Phoenix, the BUTTHOLES themselves probably learned a thing or two, and the money they spent and generated is at this very moment spinning off in dizzying patterns that numb the brain and fuzz the mind with complicated questions like WHY? Oh these guys may have appeared to have had a good time, but they did; and what they didn't learn about diets from Franco, they learned about helicopter repair from Biafra.

RUMBLING DOWN the road in a smelly white truck, the red-headed sex bomb Terressa, her brother the blond blade King, the incredibly childish Gibby, the sometimes volatile Paul, and their semi-conscious bass player Bill managed to pull off some of the stupidest and most embarrassing shows in recent memory. Call it 'Rock and Roll', call it putting slivers of dry ice up your penis hole, these lads took the leg off the old squirrel and stuck it in the fan.

You could slough it off as self-indulgence, or you could dismiss it as just a bunch of dumbasses, but it cannot be denied these BUTT-weilding scavengers of the inner ear have more than just a few problems stuck up under their wigs. It is with total amazement that the fools reel off song after embarrassing song with the audacity and agility of a small retarded child, and the rewards they receive are brown and spread between. You won't find these assholes wasting time around the potty; it's one hand down while the other hand hits the ground for these sons of bitches and one-eyed clowns. Oozing and popping onstage like a raw egg dropped between your mother's cleavage, their dialogue is that of a spastic jackal hurling and reeling as he devours the body of the Christ child. Blessed not with the courage of five, but with the smell of ten, their 3-ring brown circus of sick fits has caused children to miss school, blood to appear in your stockings, and a growing trend of irregularity among dogs. Like a gland that got out of hand, these swollen throwbacks to the brown age conjur up memories of chicken- eyed girlfriends and the gut-wrenching tragedy of floating corn. Yes, as if an ugly person was knocking on your door, these chocalate body wads serve mute testimony to the childish memory of the stupidest man alive.

Crap-driven zealots of the meal, these fuckheaded commandos of the water closet embrace a philosophy of 'do it now and pay for it later'. Without ever thinking at all, they flail bloody fingers and ripped drivers, as bodies seem to fly out of nowhere blowing in and being sucked out, at the sametime they conceal their hideos nature with cute little pictures of dead people floating helplessly atop the sea of spinning faces all yelling that something is going wrong...and fast!

Cracking, falling, laughing, eating, and always wondering where the fuck it's all gonna begin, the BUTTHOLE SURFERS seem to think the stuff between their toes is something more than a highway, more than a sea turtle, more than scabs which block their view. Could it be a revelation? No, probably not, but maybe just maybe the stuff they leave behind could smell up the whole world and make God roll down his window and that little fly called Dumbass could get out of the car. NO no! They'll never die. They'll never live. The bread they eat comes from a different store and their scars turn into open sores as the accidents they had reoccur with startling regularity. Bathing in the clay refuse of a thousand blackened bananas, the fruits of their labor are the grapes of wrath, and the monkeys they walk to the sea don't know how to swim. Could it be the delicate thread of sanity itself has woven round the penis of malcontent like a vice crushing the hand of a naked judge, or is it just a dog hovering like a school teacher in a bad dream poised above fields of razorblade studded sunflowers, a bunch of children with brain tumors the size of Turkish weddings?

Photo by Murray Bowles

GIBBY: Woah...a hard one to answer, but when you've had a few Turkish weddings removed from your head, funny things start to happen.
MRR: Gee, it's a drag when surgery won't solve all your problems.
PAUL: It's a problem when surgery won't drag out all the pain.
MRR: Why did you guys decide to tour during the Christmas holidays?
BILL: We like to follow the circus.
THERRESSA: Shut up Bill. Everyone knows logs don't roll uphill.

Surfers

MRR: Hey guys settle down. So what are the diameters of your penis holes?
BILL: Quarter inch.
KING: 3/8 I guess.
GIBBY: That's weird question.
PAUL: 9/32.
THERRESSA: About an inch.
MRR: Mmmm, nice and tight.
THERRESSA: Thanks.

MRR: So what are your favorite bands?
EVERYBODY: FRIGHTWIG, BLOWJOB MOSES, ED ASNER IS A GUY, LAKE HENRY BABBLE WIGS,
MRR: Wow, I thought for sure you guys could handle yourselves in a crowd full of nut and berry gatherers.
THERRESSA: Yeah, for a while it really bothered us and the more we thought about it the more we had to start wearing leg and arm braces.

MRR: So King (King Vitamin), I see here (in press release) that you have a piece of corn stuck in your left ear. Er...what's the story?
KING: Well one evening I was bored, as kings tend to be, and some of the corn I had eaten for dinner remained on a plate. In a very innocent gesture, I stuck a piece in my ear where it has remained deeply lodged and unmoving for about three years now. It's sort of like hearing the world through corn-shrouded ears.
MRR: That's wild and you are from Ohio?
KING: Yes, and I was born and raised in Ft. Worth, Texas.
MRR: You guys really go wild when you play live gigs.
EVERYBODY: Thanx...wow...cool...bitchin. MRR: Ha ha...and I just wanted to ask you guys where you got off to acting like hardcore nasal-thinner and the diseased mustangs.

Thrown clear of the wreckage of the me decade, these SURFERS ask not what they can do for their country, but just exactly what their country has stuck up their butts. Some say aim low and you will reach your goal. They say, Hell No!, aim so low you will piss on your shoes. Not only do they bite the hand that feeds them, they try to make it jack 'em off. These jerks know the difference between mayonaise and miracle whip and aren't unwilling to part the curtain and scrape the old bag over the nails. Not too long ago you couldn't buy a good scream. Those days are back, and nuns are doing backflips in convenience stores whenever these corn floatin cow beaters plop into town. Not to ignore the crust around the edges, with these gals you get the pathway of flakes, a wiff of flyheads, and the gassy escape of death itself from the bowels of human embarrassment. Bugs stand in line as monkeys hump and grind. Not just another case of the deaf leading the blind. So go out and cornit....the brown crime!

expose

Photo by Murray Bowles

MRR: So, are you guys associated with any of those bead-pulling bands from just north of Houston?
GIBBY: No. CLEOPATRA'S VAGINA, WIGWAM CAFETARIA PENCILS, LORNE GREEN'S BIKINI, the JACK OFFICERS, ACORN STRANGER, STERN FARMER, GARLAND MIDGET TRAILS, DOUBLED-UP NUN, IRON TOOTHPICK, LEG WHEAT, the AGAINSTERS, SCOTTISH DONKEY LOGS, THROAT OYSTER CULT, STUNTMAN SENATOR, WAVERLY GILLS, STINKY JESUS, CUPCAKE JESUS, MILKBLOOD AND HAIR, SCREENDOOR PENIS, the FOCKLERS, the TWIGS OF SISTER YESTERDAY, SNAKE HANDLERS CONVENTION, HITLER'S LOST TESTICLE, PILLAR OF FISH, the YIPPY-EYE-)-CADAVER WASPS, ALL OLD ARTHUR PALE AND THE DEADLY WHALES, GAY LATRINE, P.P.P., GRUNTMASTER FLUSH AND BURL IVES.

INTERVIEW BY MARY ROYCE RICE OF SUCKING THE SHIT FROM DEAD PEDGEONS BUTTS MAGAZINE, AFTER THEIR GIG IN THE BATHROOM.

all

BUTTHOLE SURFERS
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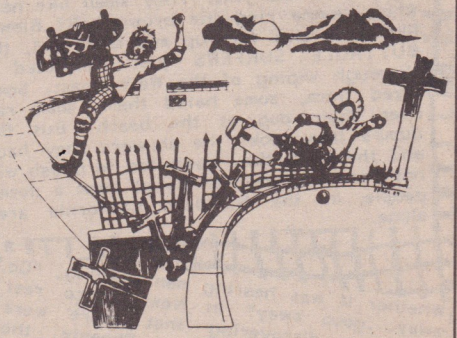
BATS



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*UPSTART releases available thru: Bonaparte, Dutch East India, Greenworld, Important, Jem, Rough Trade, Sounds Good, Systematic, Toxic Shock, and Twin Cities.

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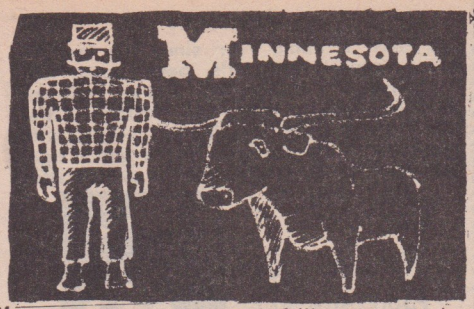

Fifteen below zero and falling; so much snow you have to power-skid/dirt-bike your car around the corners to get to the HUSKER DU gig at Oddfellows Hall. Up three flights thronging with skatekids, art students, and glamorous 13 year olds. No hard drugs, maybe that's why everyone looks healthy and relaxed, yet conscious (it can be done!). Tonight all the bands come across--HUSKERS, TAR BABIES, OTTO'S, CHURCH PICNIC, and FINAL CONFLICT.

Since the last issue, MacCafferty's has closed and the Upper Deck has gone back to being a strip joint. The oversupply of punk clubs here has been ruthlessly "rationalized". Now, supply and demand (for the moment) come into balance, with 2 all-ages shows and one ID show per week. These consistently draw good crowds (100-200). Major venues: the University's Coffman Union (612)871-EVIL; Duffy's (612)721-3301 (no minors); and First Ave/7th St Entry (612)338-8388

Between sets at the Entry you get to go next door and check out their hi-tech disco, which features a professional dance group. PRINCE is staging most of his fabulous new film, Purple Rain , here. Ignore the reviews, it's fun to watch. You'll get to see the Twin Cities coolest skatepunks make fools of themselves (for

MAN-SIZED ACTION

by Jake Action/ 2511 2nd Ave So. #103/ Mpls MN 55404.

$35 a day). "We be white boys, but we funky too!" Due out next year is a movie by Fred Gartner (from the Upper Deck) billed as "the first rock exploitation movie since Rock 'n' Roll High School". It's to feature The BIG BOYS, JERRY LEE LEWIS, HUSKER DU, J.F.A., and several other bands.

Announcements: HUSKER DU's magnificent Zen Arcade LP is out on Reflex Records, as well as EPs by OTTO's and FINAL CONFLICT. A new fanzine called Terror Train is coming out of Duluth (Chris Letcher/ 2424 Garfield Ave/ Mpls ,MN 55405).

Weird but wonderful: The UNHAPPY FISH, a new psycho-metal hardcore band with acknowledged influences from AC/DC, JEFFERSON AIRPLANE, and GBH--sometimes all in the same song! By Jake Action

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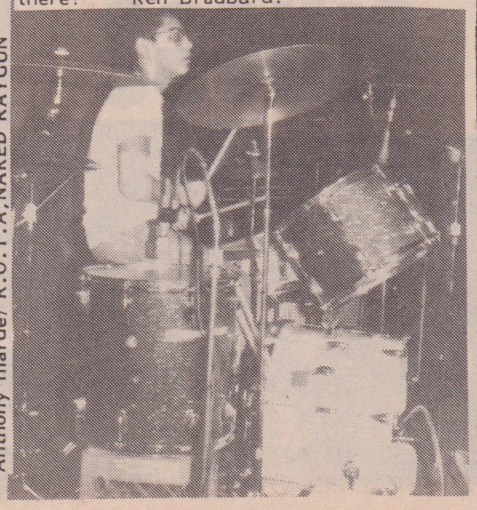
WATCH FOR MORE UPCOMING RELEASES ON NEW HOPE

There's a couple of new records out now, and a few more due. At the top of the list is the new NAKED RAYGUN EP called Flammable Solid, a 3-song thang which is (in my opinion) Godlike. They alse have an LP finished, which will be out soon. They're getting a new drummer, Anthony of RIGHTS OF THE ACCUSED. Also out now is a new EP by BIG BLACK called Bulldozer. They've dropped the rhythm machine and added a real drummer (thank Jah!), which will only make them stronger. Due out any day now is the new EFFIGIES LP, For Ever Grounded (F.E.G., get it). By the way, Babbin is no longer manager for the EFFIGIES. In the studio now is the mighty ARTICLES OF FAITH, recording a 12"-8 song EP. There's some talk of a possible tour, but nothing definite yet. R.O.T.A. are finishing up their first EP, a 6-song 7". This is their third try at a release, so who knows.

There's a couple of new bands with demo tapes being circulated: NADSAT REBEL (a new version) and OUT OF ORDER. The former is pretty original, the latter less so, but they've got tons of energy. Also forming now is a band with the ex-guitar and bass players for the ANTIBODIES, teaming up with the ex-singer of 6 FEET UNDER. This could be real good. Also new (I think) is a 5-woman band called SACRIFICIAL VIRGINS. I heven't seen them yet, but what I heard on the radio I really liked. If I'm not mistaken, they have a single with them on one side and the ever- dreaded TOOTHPASTE on the other.

There hasn't been too many shows lately. None at the all-ages hall for a while, which is too bad since those shows are usually a gas, without fights or vandalism. Last Rites fanzine is now booking all-ages matinee shows. Interested bands should contact Sean Duffy/ 1717 Sunnyside Beach Dr/ McHenry IL/ 60050. That's the address for the zine too, which costs $1.50 , and is probably the best in Chicago. No filler.

Well, that's all the news from out here, except the bullshit social clique, "old punk" vs "new punk" stuff. Then again, there's nothing much new about that, is there? Ken Bradburd.



Anthony Illarde/ R.O.T.A./NAKED RAYGUN

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PITTSBURGH, PA

Dear MRR,

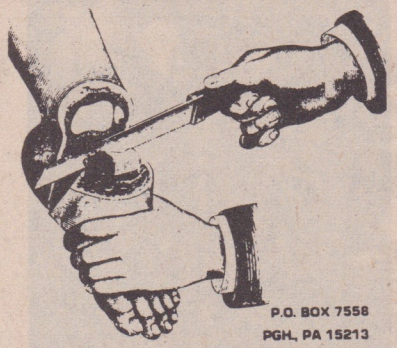
I want this shit set straight. Mr Tom Auto and Mr Adolph Chancre (Pittsburgh Scene report MRR #10) are not even from Pittsburgh. They are from, as stated, Beaver Falls. Why don't they come out of the woods, through the tunnels, and over the bridge and do more than observe! Come to the big city!

We in N.S.F. were happy to be called "raw"; isn't that what it's all about? No one in the band is a nazi or neutered for that matter. But we are skate freaks! Have Tom or Adolph even stepped on a board in their life? So, how can you judge?

I will agree the FIVE are great, but why are they still in Pittsburgh for creeps like you? You know so much about the scene, well then what really happened to the guys in REAL ENEMY? PLASTIC BTLS? Which ones? I think they'd like to know themselves! How about a mention of PROTOTYPE, the RAVE UPS, SOCIETY'S VICTIM, HITLER'S SEX LIFE, KITSCH, the SHUNTS, ACTUAL SIZE, THIN WHITE LINE, LEARN TO DRIVE, or the 200 Club for that matter! All I can say is if you're going to write about something, at least know what you're talking about. There is life outside of Hell House. Thank you, the N.S.F. band.

P.S. N.S.F. 5-song cassette or REAL ENEMY cassette info: 343 Downing St/ Pittsburgh PA 15219. For bookings in Pittsburgh, call John (412)681-5097 or Mike (412)687-1978.

THE FIVE



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OHIO

CINCINNATI-Fred Ziffel, alive and well, lives in Cincinnati. I am his son. Pa has been riled up lately on a count of that I been a-goin' down to see hardcore shows and wastin' my money from 4-H buyin' punk records. Seriously, Cincinnati, the city that is open 6 hours a day, has a hardcore scene, and has had one for a while.

I won't waste much time on the past. Mostly Midwestern bands played here, the best being TOXIC REASONS. Around Dec. of '82, a couple of friends and I founded Cincy's first HC zine, Suburban Muckraker. The scene really grew between '82 and '83, and we started to get most of the major touring punk bands. They played at the Jockey Club in Newport, Kentucky, which is where people in Cincinnati go to really live at. It was a big casino in the '50s, where Jerry Lee Lewis and Chuck Berry played. The old place used to be quite plush, but it is pretty decadent nowadays. It's large, with a great sound system.

Right now, the only local "HC" bands showing their faces around are: SS-20, whose attitude used to be "okay, here's our hardcore song, OK?" Now they sound exactly like the MISFITS, and singer Jughead helps put together shows a lot. Of the new bands, SLUGGO is the best. Of course my opinion is biased, because I'm friends with them. They do a fast, clean set, and are all minors. Their independent EP is out now. MUSICAL SUICIDE are fairly new, formed by ex-REPELLENT Jackie. They have a strange sound, and are going through personnel changes. Another band, INVISIBLE FRIEND, also on the younger level, have definite "melodical themes". There are more bands forming all the time, so expect new names.

There's a weekly HC show on public radio station WAIF. It's been around for quite some time and has given HC a lot of exposure here. It was started and is run by Handsome Clem Carpenter. Latley, the Asshole of the Airwaves, the Hockey Punk, has assaulted the show with his loud mouth and no one can stop him.

Fish is the current fanzine here, and is run by SLUGGO's guitarist, Chris. It comes out sporadically because Chris isn't old enough to work and doesn't have much money (and neither do I. SubCin is another newsletter which pays attention to the alternative/HC scene.

There is one bad detour I would like all bands from everywhere that might play here to recognize before they find themselves at a dead end. It's a hall called Bogart's. The manager threatened to break a friend's and my legs for stage divingIt was at a "punk" show too. It's the jocko place to hang out and enjoy Miller Time at. They don't care about fans, alternative music, or anything except money.

Inclosing, I would like to add that everyone in Cincinnati who listens to HC has a skinhead, is a member of the Klan, and a follower of Krishna. We like to beat up fags, pinkos, mods, and each other if we get mad enough. I rule them all, and I don't like you much. Arnold Ziffel.

P.S. Here's some ways to contact the high life in our fair city. Bands, call Bill for the Jockey Club at (513)441-5724. For bookings or advice, call SLUGGO at (513)321-9031. Make sure to write to Fish at: 2 Peasenhall Lane/ Cincinnati OH 45208.

SLUGGO

photo by John Ruzsa

KENTUCKY

It's been a whole year since the last KY scene report. A lot's been going on, bandwise. In Lexington, we've got one all-ages place to play, the Pralltown Cafe. It's a great place, usually well-packed with punks and the curious. We've got a tight bunch of skaters who have an organization called T-13. We organize shows at Pralltown when we can, and have 3 bands in T-13: MINISTRY OF TRUTH, a real hot new band; the SLUMLORDS, who have been around for a while and are entertaining as hell; and my band EXECUTED AND FORGOTTEN. The other Lexington bands are: ACTIVE INGREDIENTS and VALE OF TEARS. Then there's MALIGNANT GROWTH from Louisville, who are totally kickass and awesome. Also from Louisville are the WHITE RASTAS.

If you want to come here and play, contact Joe Coleman (606)277-7678, or write me, Chris Wireman/ Ct 2 Sellersmill/ Versailles KY 40383 or call (606)873-5215. Thanks.

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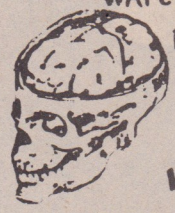

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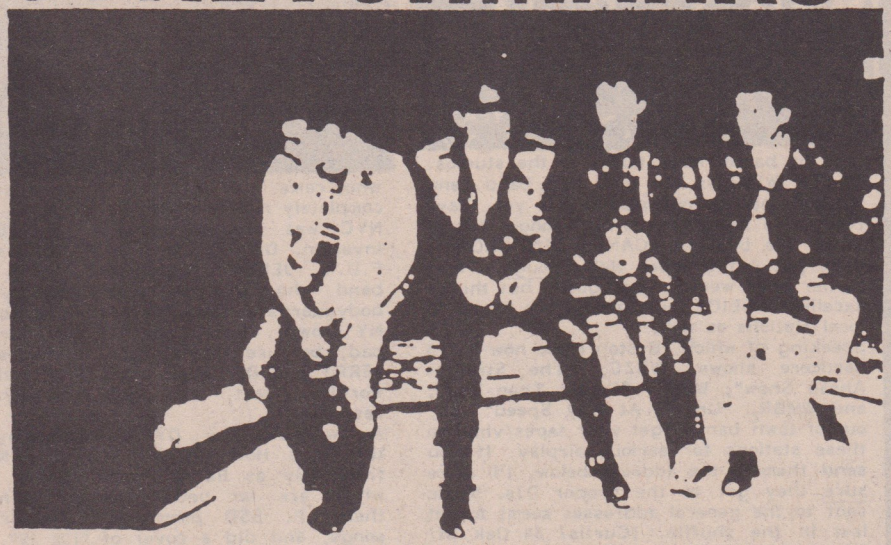

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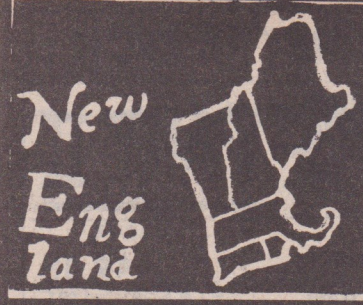
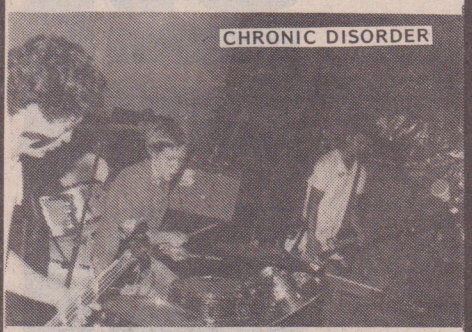


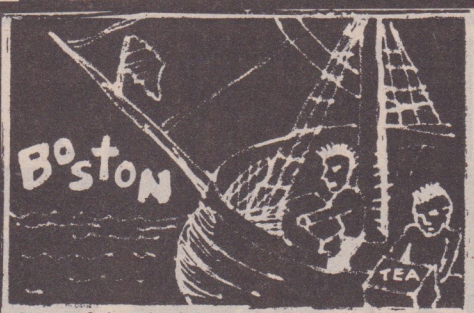
LOST GENERATION
photo by
Lou Ann Koziel

CONNECTICUT-Lots of news from here. First of all, C.I.A and REFLEX FROM PAIN have merged into one band. The tentative name is: 76% UNCERTAIN. Comprised of Kenny and Bones of C.I.A. and Todd, Bill and Dave of REFLEX. They've played 2 impressive shows, are playing material from both bands, and may be recording soon (contact at (203)371-5057). LOST GENERATION are playing out again, and have released a tape produced by HR of the BAD BRAINS. They're mixing down the LP they recorded too. VATICAN COMMANDOS have released their 2nd EP. CHRONIC DISORDER came and shhok up Anthrax after their EP came out. Great live! VIOLENT CHILDREN have pressed their tape, so look on your local record store shelves soon.

Clubwise, Anthrax is doing well, and bookings can be had from Brian at (203)348-7983. Up in New haven, a club called the Grotto has a larger space, but smaller & artsier crowd. It's a bar and 20-and-over. Contact Craig Bell at (203)562-0231. During the midweek, it's possible to get a gig at a bar frequented by Joey of LOST GEN. It won't be the best paying show around, but it will give touring bands a place to play on hard-to-fill weeknights. Call Joe at:(203)367-2542.

New bands: just one this month-SEIZURE, which claims 2 local characters, "Spaz" Jeff Coleman and John "Sex Bomb" Coletti. they're fun to watch. Until next time...Jeff R/ 1800 Huntington Tpk/ Trumbull CT/ 06611..(203)375-9430.





Lots of bands have taken to the studios. DEATH WISH is the best new band, and though they've not played out yet, have released a radio tape with 3 songs, two of which are brilliant. CANCEROUS GROWTH have put out a tape, Had Enough. Their earlier ones weren't that good, but this is excellent. SEIGE and XYZ have tapes to local stations as well.

Speaking of which, Boston radio now has 3 hardcore shows: WBZC, "The Straight Ahead Show"; WERS, "Faster Than You"; and WMBR, "Unsafe At Any Speed". So, out-of-town bands, get your tapes/vinyl to these stations for serious airplay. If you send them to the address below, I'll make sure they get to the proper DJs. Music sent to the general addresses seems to get lost in the shuffle. (Curtis/ 84 Oak St/ Weston MA/ 02193).

One other band with a radio tape out is TERMINALLY ILL, who were responsible for setting up an all-ages show which was the best we've seen in a while: an all-Boston show featuring DYS, FU'S, JERRY'S KIDS, POST MORTEM, and TERMINALLY ILL. The hall was in Malden, 20 minutes outside of Boston, with no decent public transportation and a huge snowstorm outside and a major show the next day (CH3 and KRAUT). Despite all this, the hall was packed to 2X the capacity. Hats off to the people of Boston who came out for this show that was completely run by kids!

NYC was recently treated to a Boston invasion. During the day at CBGB's, the F.U.'S, JERRY'S KIDS, and F.A.'S (fuck band, who had to be escorted out by their bodyguards because they so offended the NY crowd). F.U."s set was cut short; too bad, because they've got 12 new songs. JERRY'S KIDS were on a par with the world's finest, and got an incredible response.

A few hours later, DYS and SSD played at the Rock Hotel. DYS, who play NY as frequently as Boston, have 6 new songs which are far better than anything on their LP. SSD premiered all their new songs, and did a cover of "I'm 18", with Springa decked out like ALICE COOPER. It was rock & roll at its finest. Still in the works, SSD's 3rd record, "How We Rock.." Speaking of which, I had a first listen to the rough mixes, and never have I had such an insidious blast of fulfillment cross my eardrums (sorry Pushead).

PROLETARIAT are finishing up their second record, untitled as yet. Both their's and SSD's should be out by summer. One record that should be out before that is the GANGGREEN 7'. I'm not kidding. Before Chris Doherty went to JERRY'S KIDS, they recorded 2 songs at

Radiobeat (maybe the best they've ever done), which have been rediscovered, and will be out on Tang Records.
One record that will be out by the time you read this is a compilation, Bands That Could Be God: 17 songs, 9 bands. Most interesting to MRR readers will be: DEEP WOUND, OUTPATIENTS, SORRY, and MOVING TARGETS. DEEP WOUND have 2 new cuts not on their EP. SORRY are at Radiobeat now working on a 12", and the OUTPATIENTS should have their own record out soon.
The last 2 bands, along with PROLETARIAT, recently played at Chet's Last Call, a tiny local club which has had some excellent gigs in the last few months. VITAMIN played their final gig with the GROINOIDS (who haven't played out in years). Chet's seems to be the best place to play now; not all-ages, but the bands get paid and Chet is honest and cool. Also, Julie Farman is booking the Rat again, thank God. Big talk here is of an all-ages VOID/DYS/SSD show. We'll see.

Curtis, from Boston. How we rock!

SS DECONTROL

by Annie/Pushead

What are you gonna do
When they come after you
What are you gonna say
When they drag you away
Nothing said nothing done
When you're not the one
You just watch.

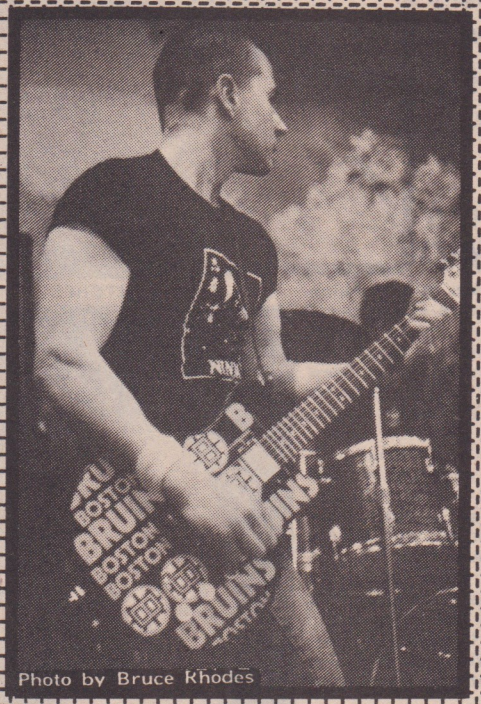


Photo by Bruce Rhodes

Undenying, vivacious power thrusting 10,000 watts of energetic juice, enlivens forcible strength of sudden persistency that bursts forth in this blizzard of raw, determined brilliance that is S.S. DECONTROL. A well-adapted, self-assertive outfit that hails from Boston, Mass., an intense proving ground of hardcore activity, of which S.S. DECONTROL originated in form to help start a scene and support it--one that rapidly grown and seen much aspiring talent.
SOCIETY SYSTEM DECONTROL have an invincible sound, brought together by brutal confidence, a strong mental attitude, and enthusiastic motivation. A bold exhiliarating approach to hardcore music that blasts unrelenting vigor with agile volleys of expressionistic aggression.

Quick acceleration, obtrusive energy that has a no holds barred character of overwhelming distiction for an unlimited effect that continues to satisfy the adrenalin with exertive progression. Full of enterprising ambition, S.S. DECONTROL are a compelling musical onslaught of sheer stimulation, fronted by the rousing, harsh, firebolting vocals of Springa, 20, who wildly flails the stage in eager emanation. Blistering, outrageous strikes of raw, hardedged string chords by guitarist Al, 22, who constantly leaps and flies in unrestrained enjoyment as he grinds out the hardhitting riffs. It was Al's original decision to start S.S.D.; he was basically just sick of the music he was listening to and had the desire to create something new. Through that he met Jamie, 22, the jarring plucker of the booming bass lines which rumble an incredible combustion of bombing furiousness. From an ad placed in Boston's Phoenix, S.S. DECONTROL became complete with drummer Chris, 19, a fresh, rapid, skin- jolter. That was two and a half years ago. Recently, the addition of second guitarist Francois, 20, added another dimension and more power to S.S.D.'s overall sound, and has proven to have quite the tremendous effects of unfettered herculean strength. An essential addition. First captured on vinyl on the 18- song momentous limited edition The Kids Will Have their Say 12", the band really showed its battering ram appeal. Next, the storming Get It Away 7-song 12" was the second invigorating barrage from the S.S. DECONTROL artillery, a mind-boggling blast of knuckling ferocity! Then there was that "Jolly ol' Saint Nick" track on the Modern Method XMas Ep, and soon perhaps, the "Third Phase", as S.S, DECONTROL has recorded 6 new songs verging out to 23 minutes in what may even have Pandora's curiosity prssing its luck, and will certainly prove to be a titanic venture.

Most will associate S.S. DECONTROL with having a 'militant' stance for Straight Edge or Headed Straight. Branded one term to the next, from rumors to miscalculations, S.S. DECONTROL do speak their mind in their lyrics which are manifestations of reality, a true positive belief amongst them for they are individuals and have a right to decide. "Headed Straight is deciding what you want from life and how you get it. we take a positive, stronger stance because we feel strongly in giving everyone the opportunity to choose how she or he is to live while not being influenced from one sided unevenly." Truly an important message lies at the threshold of S.S. DECONTROL. Asked what their name represents, they answer "the name S.S. DECONTROL represents individuality without compromising to society's accepted standards. Each member has various opinions concerning politics, but the band doesn't address the subject. We believe in honesty, integrity, and individual freedom along with justified and understood influences." S.S. DECONTROL, a major influence in the enthusiastic Boston scene, they formed X-Claim Records, a label for Boston bands to use to establish themselves worldwide, and have put on shows when halls are available. A band of dedication and support, that is delicious in every form of the word 'taste'! "Hardware is true value."

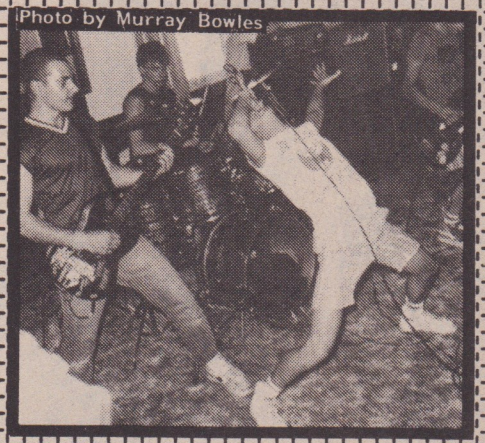


Photo by Murray Bowles

S.S. DECONTROL/ 8 Longwood Rd/ Lynn, MA 01904.

photo by Carol

GETTING YOUR TATTOO IN SAN FRANCISCO

BY A. NONYMOUS

JENNY JOE AND FRENCHY ▲ SHELLEE →

▼ ANGIE AND SHELLEE-BARELY HUMAN

BILL BROWN HITCHES TO ED HARDY

photo by Carol

So, you're in San Francisco and thinking about getting a tattoo? You're either smart or lucky because S.F. is the #1 tattoo town, attracting many great artists from all across the U.S. I came from New Orleans originally, only to find my favorite tattoo artist working at Goldfield's Tattoo Studio on Broadway.

The artists here will do just about any picture you bring in. I'm sure you noticed the rash of FUCK-UPS skull tattoos. Broadway Bill also offers an assortment of punk-oriented art, working at Dean's tattoo Studio up the street from the On Broadway. He's got some great tattoo art that covers his entire chest, including his armpits. He's real easy to get along with, as is everybody there. I've never seen bad work come out of either studio, and they're reasonably priced if you don't have extravagent taste.

Henry Goldfield has hired the choice artists, who all seem to enjoy meeting interesting people. I've watched Greg Irons do tattoos, and if you have a weird picture, he's the one to reproduce it. He did a couple of pieces on Tim, CONDEMNED TO DEATH's guitarist-- the Bride of Frankenstein and a multi-colored flying pteradactile. Greg also worked on Shellee, who convinced him to do a big 'gash' in her arm, with leopard spots showing through. Most local parlors will do just about any design. I don't suggest getting work off the wall in a parlor that won't do original art, because many people already got stuck with those old designs. Sometimes though, like music, the old standards are still the best.

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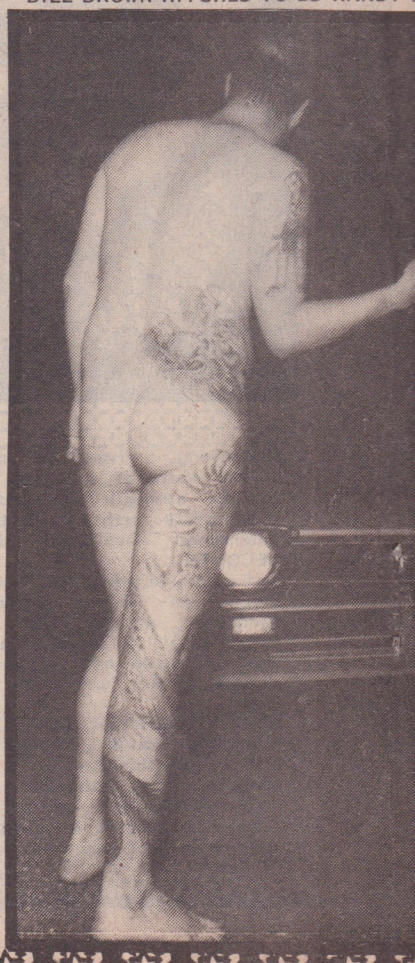

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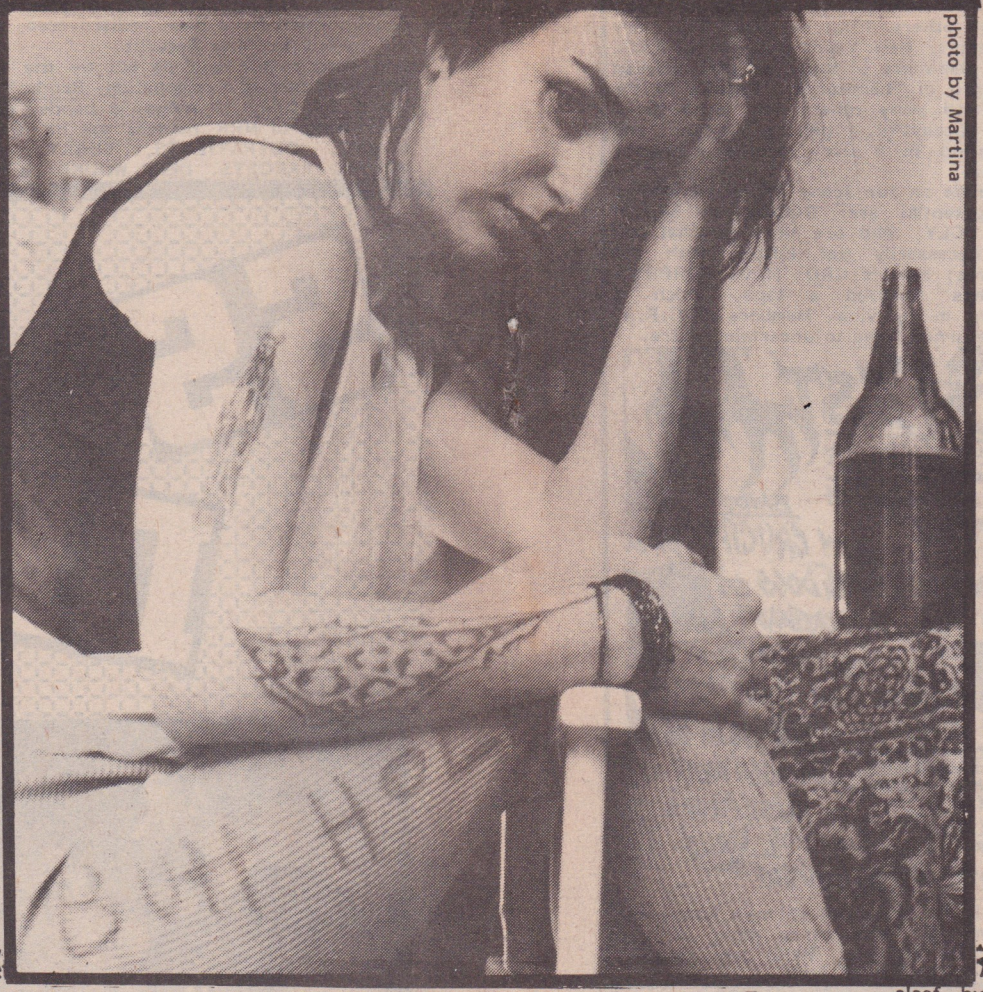

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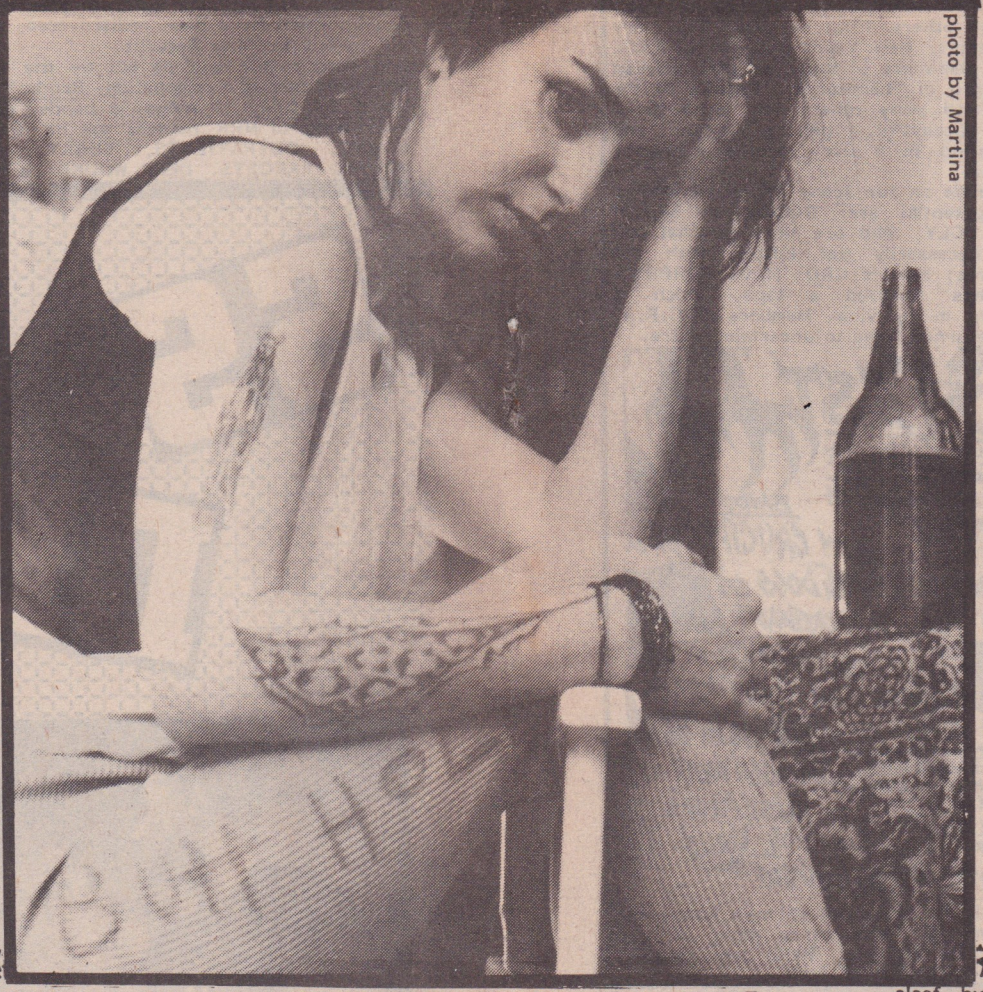

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photo by Martina

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photos by Jim Brick & Carol

FRENCHY

RDY FOR MORE TATTOOS

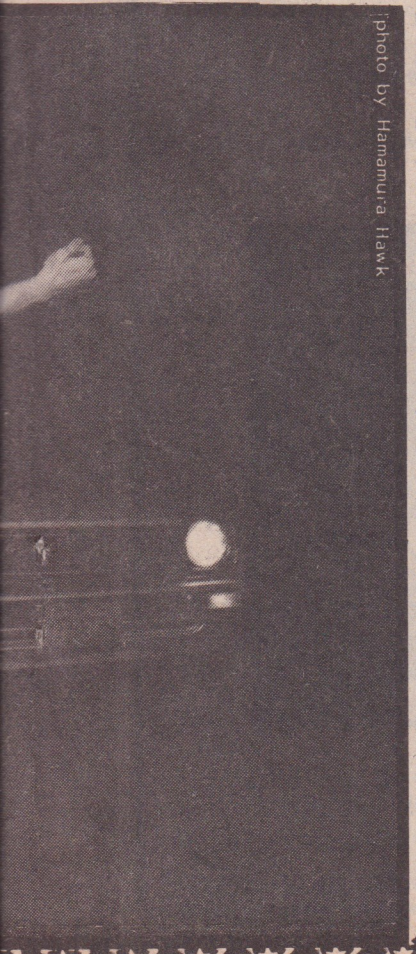

photo by Hanamuria Hawk

JERRY A-POISON IDEA

photo by Carol

aloof, but sometimes when you think you're the best, you tend to act like it.

Realistic studio on Van Ness is where Bill Brown (you might remember him from Rough Trade) got his full-length body tattoo. If you run into him, he'll be glad to show you it. Mission Lights on Army St boasts a Bachelors and Masters degree from the S.F. Art Institute. Sometimes though, the best art comes right off the walls of little out-of-the-way places, or from artists who don't have shops. When you don't have a lot of cash, you can usually work out a deal with amateur artists. I'm not sure how hygienic these machines and needles will be. You wouldn't want to have to explain to mom and dad that you got serum hepatitis from getting a tattoo.

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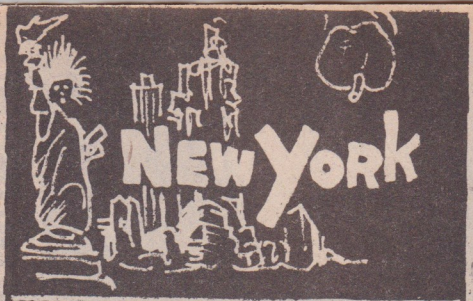


Haven't done a report in a while-so some of this stuff is a bit dated....
URBAN WASTE have broken up. Guitarist Johnny Waste and drummer John Dancy are now in MAJOR CONFLICT which features Billy, the first lead singer of URBAN WASTE. CFA are back from their west coast visit. GILLIGANS REVENGE have broken up. HEART ATTACK will release a 4 song 12 inch featuring "Wheels Over Indian Trails" on Rat Cage Records. The second Big City Compilation is out , called "Nice and Loud" and it features lots of grooving Connecticut and of course, N.Y. hardcore bands. Javi's 6th issue is out and he seems to be pissed by lack of support, so why don't you send 1$ to John Souvaoji 2329 Vance St.,Bronx N.Y. 10469. AGNOSTIC FRONT have another lineup change, this one supposedly their BEST! And talking about....why dont you send a S.A.S.E to Angry, Young, Proud Skinheads for issue 1#. To say it's N.Y.'s best skinhead fanzine would be a lie; it's the worlds best!!! Find out for yourself-just write to A.Y.P.S./ BOX 334/ 5 University Pl/ NY 10003. Also, keep your ears open for a compilation cassette featuring EVEN Worse, INSANITY DEFENSE, BAG PEOPLE, and a whole host of other bands.....Included on the tape will be RAT AT RAT R, who have a great 3 song demo tape. The song "Plague" is my personal ravin' fave. The band is unfortunately out of commission, as their bassist is in the hospital. SONIC YOUTH whose album Confusion Is Next has come out as a german import as Kill Your Idols. It features 3 new songs and a killer live version of "Shaking Hell". Another band that will be on the compilation is PORCELAIN GOD, who are truly God. Their demo "Your Insane" is available for a mere 2$ Just write to Billy Syndrome, 23 Hollis Lane, East Islip,N.Y. 11730. Clubwise- CBGB's still has Saturday matinee's. However a new club-Rock Hotel has opened. It is a pretty big place and has a pretty big door charge-perfect for the out of towners. Finally! N.J.'s great SECRET SYDE have been playing in N.Y. lately....another coolo N.J. band to look for is MOD FUN . They definitely live up to their title. They also put out a zine called "START" . Get it by writting to Mick Lydon 131 W.Passaic St. , Maywood,N.J.07607 (SASE). Another hip N.J. zine is "Jersey Beat. Get it by sending a SASE to 418 Gregory Ave. Weehawken N.J.,07087. Other N.J. news include NJF breaking up to form PLEASED YOUTH. ROSMARIES BABIES kicking out their bassist. So long.....Lyle Hysen.

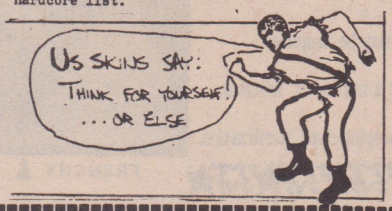
ANGRY, YOUNG, PROUD FREE

SKINHEADS

Welcome to this: our very first issue of ANGRY,YOUNG,PROUD SKINHEADS. A fanzine by angry, young,proud skinheads for angry young proud skinheads. We all have some very important things in common: first, we are all angry; that's right, madder than snakes with bellyaches, giraffes with sore throats, and plucked porcupines. We don't know what we are angry at, but, boy are we angry! Second, we are young. I mean we are so young; not one bit old, because we all know how uncool it is to be old. And third, we are proud. But not, of course proud of America (Patriotism sucks, man). But we are proud of other things. We are proud of being angry, and proud of being young and proud of being skinheads. There is our magazine in a nutshell: ANGRY, YOUNG, PROUD SKINHEADS.

GAY"S: THE PROBLEM THAT WON"T GO AWAY

I want to sounk off about a problem that really irks us angry young proud skinheads. Ypu can't walk around the streets of New York without passing hordes of perfumed limp-wristed powder puffs. Those so-called men prisp and prance, disgustingly displaying their "feminine" Personally, I don't care if these weirdos want to be gay, but when it becomes one long parade of sissies walking down the street, I get so angry, I could bust some heads. We are proud to be men. We've got our records, our boots, our leather jackets, and our punk chicks. Why would any healthy American boy want more? Plus, sometimes I wonder about certain "hardcore" bands who have long hair. Are they trying to be pretty boy fags like Motley Crue and Duran Duran? What's the deal boys? If you are wimpy homos, why don't you tell us skinheads, so we know which bands to cross off our hardcore list.



Lots happened here dis holiday season. The @ Fest came off very good in my view, although others differ on that. That very same night, New Years Eve, DISCHARGE played elsewhere in town, so that relieved the crowd of "hardcores". Thanks to the bands and many others who made the @ Fest successful, getting along and cooperating in a very sane and humane fashion.
New bands on the scene who have showed good potential are: BLOOD, an all-girl band; UGLY, who are very original and don't necessarily get lumped with the hardcores; Harly's CRO- MAG. MURPHY'S LAW has released a tape, which is excellent in my view. Members of C.F.A. have returned home to uncertain future.

That's it for now. Out of town bands can write me for alternative gigs, or call CBGB's for matinees. Write John Watson/ 189 E 2nd St/ NY NY 10002.

ALL NEW ZONE V ZONE V ZONE V No. 2 No.2

PHOTOS OF SUCH BANDS AS X YOUTH BRIGADE Necros

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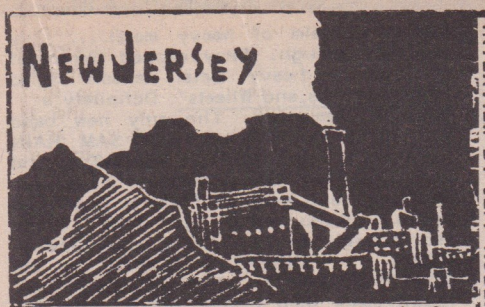

INTERVIEW BY JEFF ROBERTS

A.O.D. are a clever bunch of lads from N.J. They be: Paul-vocals, Bruce-guitar, vocals, Jack-bass, vocals, Dave-drums. They formed in '81, with Bruce replacing Jim in '82. They've had tracks on the NY Thrash comp tape, Party Or Go Home comp LP, and will soon have tracks on the German-U.S. Underground Hits #2 and Armpit Of America comp LPs. They also released their Let's Barbeque EP.

MRR: SO TELL ME ABOUT YOUR RECORD. P: The first pressing's gone, but we repressed it.
MRR: WHAT'S THE SIGNIFICANCE OF THE TITLE?
D: "Let's Barbeque" is New Jersey.
J: It's cool because where ever we go, people make us free barbeques.
P: The new record should be called "Money And Sex".
MRR: WHAT MAKES YOU A NON-POLITICAL BAND?
P: We don't write political songs.
MRR: ARE YOU ANTI-POLITICAL?
D: In no way. We have our political views, but they have been said before by other political bands. And besides, I talk to Jello. He's our political friend (A.O.D. have opened twice for the DKS).
MRR: WHERE DO YOUR LYRICS COME FROM?
P: Just life in N.J.
J: If people wrote songs about where they came from, every song would be different.
MRR: SO WHAT'S GOING ON IN N.J.?
P: It's going here to some extent. There's some good bands and a couple of clubs scattered across the state.
J: Some of the bands are BADLAM, SACRED DENIAL, MENTAL DECAY, PLEASED YOUTH, and FATAL RAGE.
MRR: DO YOU THINK IT WILL GET BETTER?

D: If people support their own scene and not just the bigger ones like N.Y. and Philly.
MRR: I HEAR BRUCE HAS A LOT OF TROUBLE WITH THE COPS.
B: Yeah, they're always at my house. They make me clean my room and take out the garbage. And they even sleep with my mother.
MRR: YOU GUYS HAVE A REPUTATION OF SWITCHING INSTRUMENTS TO FORM JOKE BANDS.
J: The first was the FARTHEADS, It gave us the chance to be even more annoying.
D: But after the long-running Broadway hit, Fartmania, we sold out.
MRR: DO YOU HOLD ANY RELIGIOUS BELIEFS?
D: Bruce is a Smother-conscious punk.
B: I had a dream that I was at a funeral and the body got up and it was Tom Smothers. I took this to mean that he was the Supreme Being, and Dick was a disciple.
MRR: ANY FUTURE RECORDINGS ON YOUR LABEL, 'BUY OUR RECORDS'?
P: We are working on our LP right now. We will also release a BEDLAM 12" and a MY THREE SONS 7".
MRR: ANY TOUR PLANS?
J: This summer we'll go where ever we end up.
P: Hopefully the West Coast.
MRR: DO YOU GUYS TAKE ANYTHING SERIOUSLY?
D: The words are a joke, and we're the punchline.

ADRENALIN O.D.
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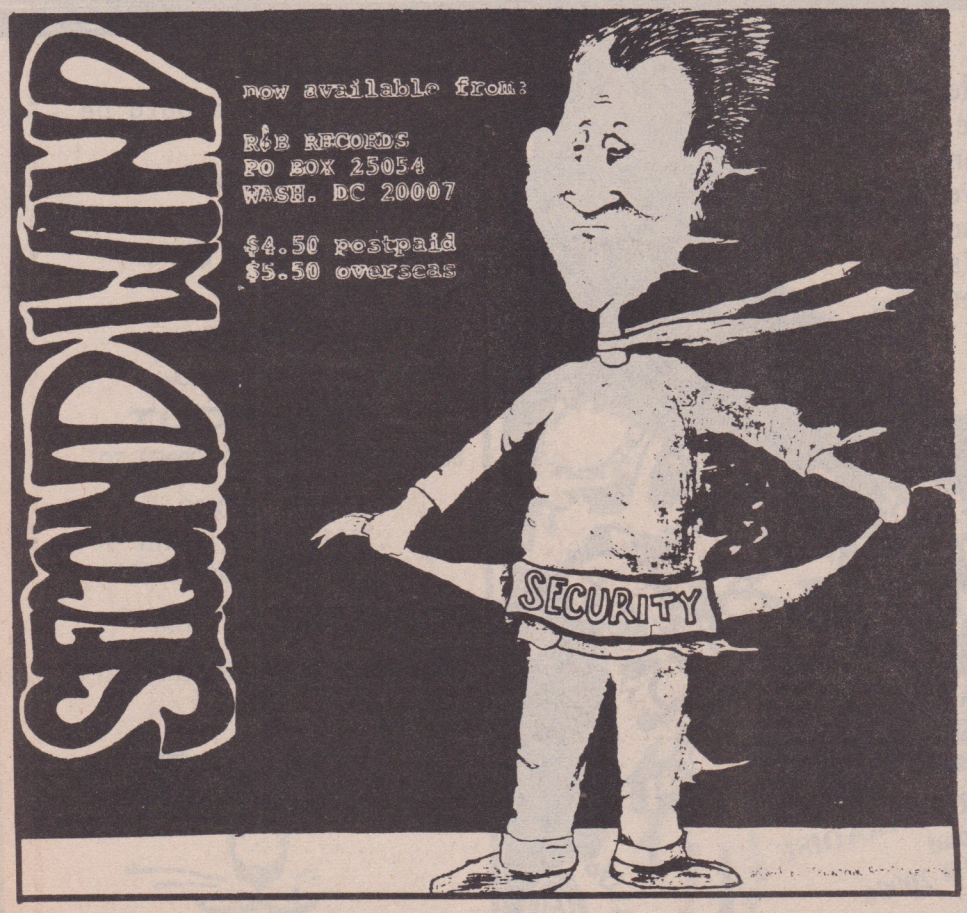

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E.P. Out Soon

Well, It's been a particularly long time since my last report and quite a bit has occurred in that space of time. For starters, as most of you have undoubtedly heard....MINOR THREAT broke up several months ago and there are no plans to get back together again. They did, however, record a couple of songs post-humously but it's doubtful these songs will ever see the light of day. VOID, meanwhile, have recorded an L.P. for Touch & Go Records which is very much on the heavy, heavy metal side, much more than their first release. MADHOUSE, featuring ex-(D.C.) YOUTH BRIGADE drummer Danny Ingram, have recorded a demo for possible release. Also slated for imminent release is a BLOODY MANNEQUIN ORCHESTRA record and a 7" E.P. from the recently disbanded MICHAEL. Fountain of Youth Records still insists that they are releasing a local compilation L.P. which should feature a broad cross section of local bands, known and unknown. F.O.Y. is also planning releases from the VELVET MONKEYS, BRAILLE PARTY, and lord knows who else!!! The UNITED MUTATION E.P. is sold out and should be going into it's second pressing. Dischord has the MARGINAL MAN 12 E.P. "Identity", in the can and are working on a compilation of some of the earlier and rarer Dischord releases for a 12". And finally, R & B Record's second release, SECOND WINDS "Security" 12" is out, after many problems. Out any minute now, on T & G, will be the new MEATMEN "Dutch Hercules" 12", featuring their all new line up, while they recently unveiled their "coming out" show at the Wilson Center. Also at that bill were MARGINAL MAN, GRAND MAL, and SECOND WIND. MARGINAL MAN turned in one of their most exciting and energetic performance ever. With about 4 or 5 new songs under their belt, each as strong as their earlier ones, they proved that they are one of the finest and most powerful live bands in D.C. a hard act to follow. But GRAND MAL , though not a very visual band, never the less packed just as much intensity and energy into every song, undoubtedly due to Linda's rythmic and hypnotic drumming and Joe's urgent vocals. Next up, SECOND WIND were plagued by a guitar amp cutting out during songs and having to cut the set short so that the MEATMEN could do their entire set. That's basically all I can say about S.W. since I am in the band and can't really get a clear perspective. The MEATMEN, boasting an "all star" (?) lineup of ex-MINOR THREAT, NEGATIVE APPROACH, and DOUBLE-O members, put on one of the most amusing grandiose performances since KISS. The crowd was kept sufficiently bemused from the opening chords of MC5's classic "Kick Out the Jams", through a striking rendition of AC/DC's "Hells Bells"...complete with a smoke machine and Brain Baker as Angus Young. One of the evening's high points was during "Lesbian Death Dirge" when Tesco, as JUDAS PRIEST's Rob Halford, came roaring onto the stage astride a motorized two wheeled demon....or in this case a moped. The older MEAT MEN songs never sounded as powerful as they do now and the newer songs are drifting deeper into the realm of heavy metal.... only musically though. They capped the night off with a heavy metal takeoff called "Wine, Wenches, and Wheels". Definitely a night to remember. The only new band forming, to my knowledge, is SAM HAIN featuring ex-MINOR THREAT and NEGATIVE APPROACH members on guitars and bass, and ex-MISFIT Glenn Danzig on vocals. Rumor has it they sound (surprisingly enough) like a cross between MINOR THREAT and the MISFITS....wonder why?? GOVERNMENT ISSUE make their official debut, with new bass player Mike Fellows, this weekend at the Paragon Too (localfunk discoteque) with GRAND MAL and D.C.'s funk masters TROUBLE FUNK. G.I. have done a video of "Happy People" that is supposedly pretty hilarious. Also out are live videos (of questionable quality) of MINOR THREAT, GRAND MAL, and the late 9353. I would like to take this time now to ask any local bands, fanzines, record labels, and what not to write me and let me know what else is going on that I have'nt caught wind of or have become oblivious to. I am compiling an overview of exactly what is going on here and I would appreciate some help....Thanks.

Until later, Bert, P.O. BOX 25054, WASH., D.C. 20007

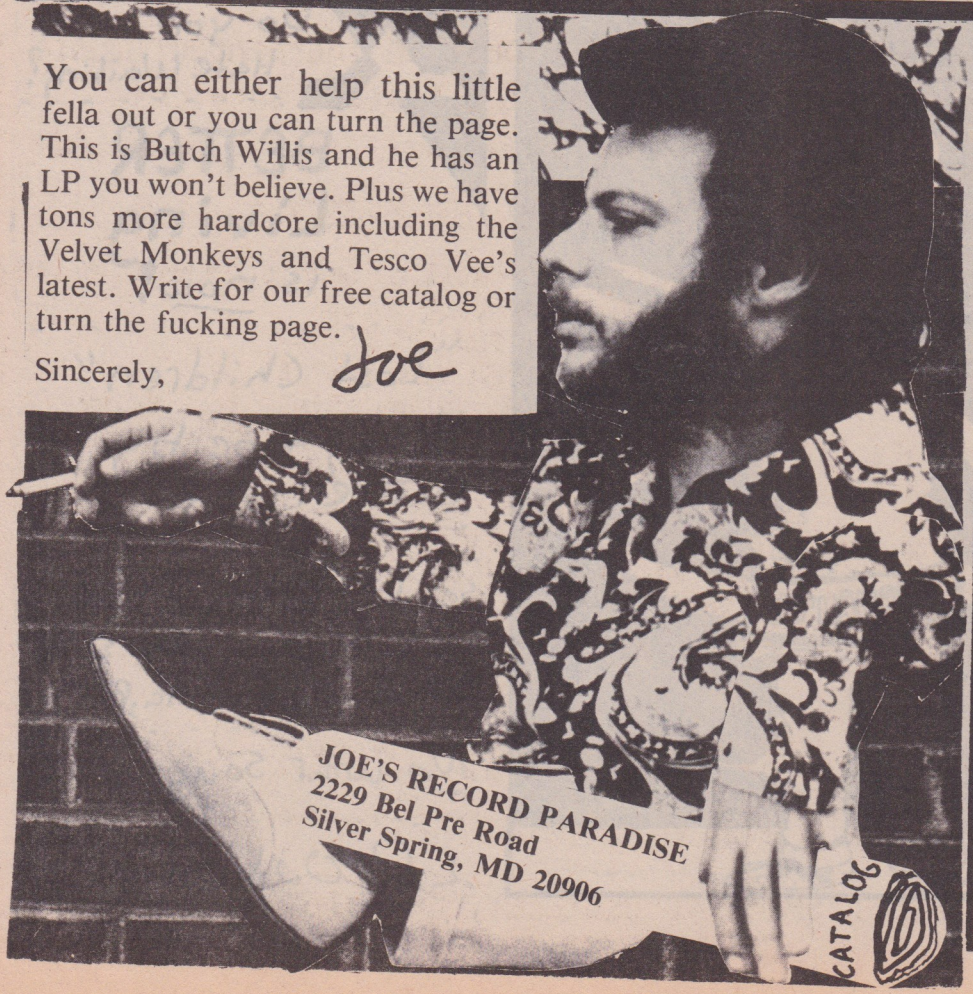
P.S. A complete overview-not just "hardcore".

Photo by Jim Saah

SECOND WIND

You can either help this little fella out or you can turn the page. This is Butch Willis and he has an LP you won't believe. Plus we have tons more hardcore including the Velvet Monkeys and Tesco Vee's latest. Write for our free catalog or turn the fucking page.

Sincerely, Joe



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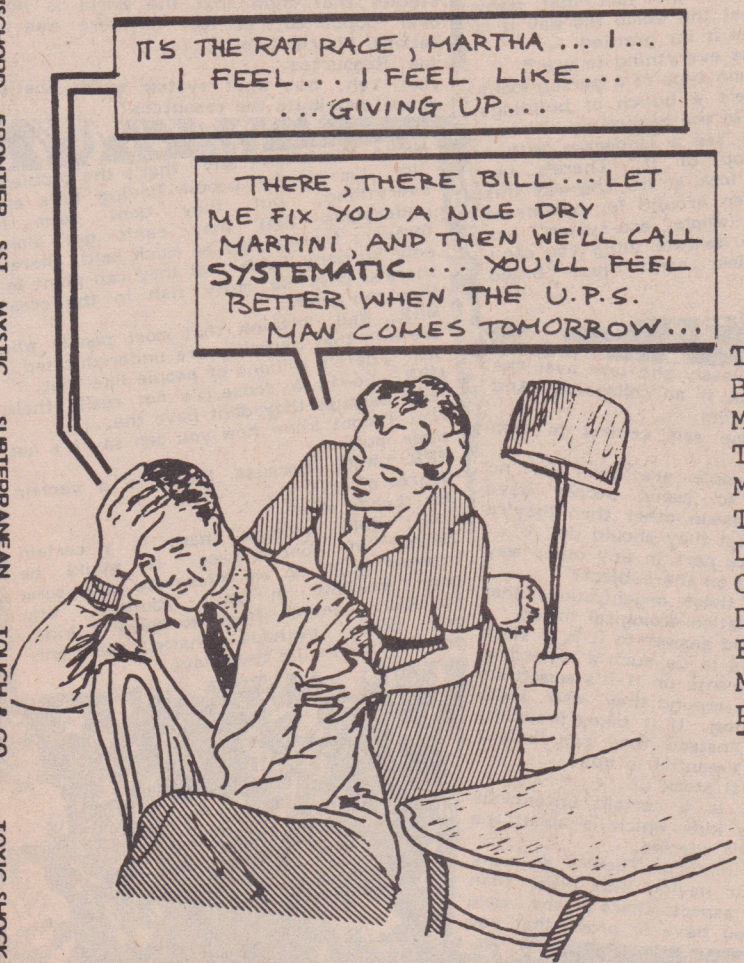
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INTERVIEW WITH JOE AND JIM BY TIM

MRR: It seems that most of your songs are pretty much attacks on middle class values?

Jim: No, not really-more like attacks on a system where people are forced to submit to peer pressure and the values of the group instead of the values of the individual.

Joe: It's like the things that people call being normal,to us, seem kind of strange.

Jim: Im against the whole idea of being normal as a virtue,cause if you think about it, what is normal? Normal means average. And what is the average person? The average person watches "Joanie loves Chachi", reads People magazine. Is that a virtue? To be normal?

People get really indignant that we dont associate with any peer group and then they say that...

Joe: We suck because you can't slam to us.

Jim: I've become sort of pessimistic about the hardcore scene in America. In the begining I thought that there would be more hope for people-that they'd be more open minded. I mean I don't expect anyone to like us musically or anything but to say that we sound like FLIPPER, just because that particular person, that's the only band they ever heard of that doesn't sound like thrash. And we get so much of that. It's just mindless.

MRR: Since you've become disillusioned about hardcore, now that reality has sunk in, what is your motivation for continuing to play?

Jim: Well, I hope we can reach people through the lyrics. Maybe they'll pick up something from it.

MRR: So you haven't thrown in the towel totally, in terms of that people can be affected.

Jim: There's always a few people at every gig that seem to listen. I think there is hope for some of them.

MRR: What are you trying to get across in your lyrics? Is there a difference at all in approaches?

Joe: I think it's pretty much the same.

Jim: The same general attitude.

Joe: For instance,"Do as your told" can relate to many things. Just use hardcore as an example. It's like if somebody's not into hardcore right now, then they get the MINOR THREAT album, they like it and they have to start dressing a certain way or something to be hardcore. Or if you want to get a band together you have to play fast because you want to be hardcore. It's like everythings been set out for them.

Joe: Like a cop, he watches television and see's the macho image on "Chips",so to be a cop he has to be macho; beat people up or something. They see how they're suppose to act and they act that way. It's almost like, just observe an imitate.

Steve: Read MRR and find out how.

Jim: Then they mimick what they've read like parrots, without understanding.

Joe: There are so many people that start something out to be rebellious or just different and then they just dont feel like wasting the time to do anything else. After that they start to stagnate on that note.

Jim: I personally prefer to play to the hardcore crowd like a hall show than to a bunch of preppie art students, or something, who would stand around and say,"Oh, the whole ecology thing is so passe'," how it's all been said before. Just jibber endlessly.

MRR: Why have you picked ecology as a particular issue to write about?

Joe: It affects everybody.

Jim: I feel that being concerned about ecology has nothing to do with being political or artistic. To me it's just a matter of common sense cause it affects everyone. I resent the fact that many people just look at the world the way it is and they just take it for granted.

Joe: "God gave us everything to use."

Jim: When a certain type of a person looks at a city he see's a bunch of buildings with a landscape in the backround. When I look at a city, I see a landscape with a city built on top of it. There's two different ways to look at it. The way this planet is, it's been around for billions of years and the whole eco-system has evolved and it's a delicate thing you can't just....one species can't just breed like....

Joe: The rats.

Jim: ....breed endlessly and take over the whole thing without it all collapsing. And that's whats happening.

Joe: It takes some self control to stop them breeding.

Jim: So many people are born for no reason at all; so many people have children for no reason other then they're told that that's what they should do.

MRR: Do you take part in any other way other than singing on the subject?

Jim: I'm all for these organizations that have an overpopulation-ecological theme.

Joe: I think a good answer to it is if since a child is suppose to be such a rewarding experience for parents or if it's something they can push around,they can build robots or something. If it takes 9 months to have a baby,instead they can have a robot that takes 9 months to build.

Jim: They can just stock up.

MRR: Well,there is a certain unconcious aspect of having kids which is about the continuation of the species.

Jim: Yeh, that instinct. There's so many other reasons for having kids other than the rewarding aspects;there's the male macho thing. You have to prove that you fucked your wife so many times. You know some people really are on that level.

MRR: The Catholic trip.

Jim: They have answered their verility. Then there's the female part of it-some women don't feel as if they've fullfilled their womanhood if they haven't had children. I hear that all the time.

MRR: That's something that's probably inborn, I dont think that's a conscious thing.

Jim: It's instinctive.

MRR: So, anyway, do you see any hope for humanity? Or are we on the way out?

Joe: I dont think everyone's going to die from nuclear war, it's just going to be like so many humans, just disease and shit. Killing themselves off.

Jim: I'm interested in all these venereal diseases that are popping up all of the sudden. Super diseases like AIDS. I think there's a reason for people to be worried about it because once females catch AIDS, who knows how far it will go?

MRR: Why do you think this is happening?

Jim: I dont know. I think there might be a principle behind it;some kind of scientific-like if one species becomes too dominant, something will happen. A chain reaction or something.

MRR: It's not God's will-getting even with all the homosexuals.

Jim: Oh,no,no.

Joe: The cycle of history is like , whenever there's been a big population, there's always been war and plague.

MRR: Although there's alot of scientific studies that show that the world is not over populated; in fact if there was a rational distribution of....

Joe: Resources.

Jim: Yeh, but what system exists that's gonna distribute the resources?

MRR: There isn't any, that's the problem.

Jim: I'm all for people having kids and everything, but they dont seem to understand that they can't get along forever; there's only so much land, there's only so many fields that they can plant in, there's only so many fish in the ocean they can catch.

MRR: Well, I think that most people who are into that mentality are undereducated.

Jim: There's millions of people like that.

MRR: So in a sense,it's not really their fault because they dont have the.....

Jim: I dont know how you can say it's not their fault.

MRR: Well, because there is a certain degree of....

Joe: Leadership?

MRR: Well, because there is a certain degree of conciousness. It would be interesting to do an intereview with some poor peasant in some country, who obviously cannot afford to have 7 kids, but does; perhaps that's the only gratification in life they have.

Jim: And it usually ends up killing them, so it doesn't quite end up like they expected.

MRR: We'd have to get their side of it to find out, I think. it'd be sort of difficult to analyze, sitting here.
Jim: Well, it's a good investment, having lots of kids in places like that, because after the husband dies or something, the kids have to support the family.
MRR: That's right. that's what I was saying earlier; it's part of the sociological reasoning behind them having lots of male children in these kinds of societies. But, even a lot of industrial societies have tendencies which... our society right now--Reagan's trying to make it impossible to have abortions.
Jim: Yick.
Joe: He sucks.
Jim: There are so many religious things, like the Bible actually says multiply and subdue the world. People take that literally.
MRR: So alright; any other pet peeves?

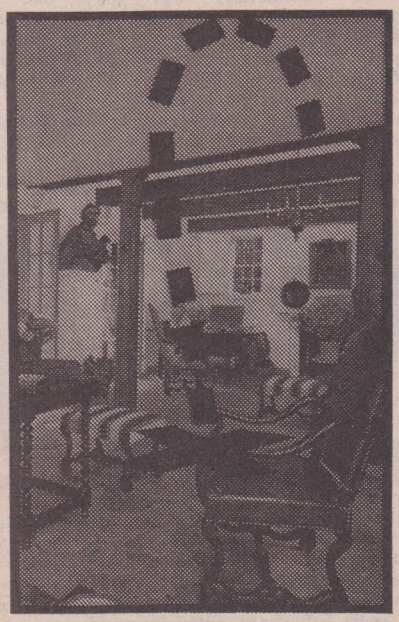
Jim: Well, I personally feel that Christianity should be completely abolished and forgotten. It's not serving any useful purpose at all.

MRR: Any way of implementing your desire?

Jim: No. It's be nice if I could philosophize for hours how you could build a system to right the wrongs of the world, but I'm not sure how you could do that.
MRR: Well, there's one complaint I have of bands. Even though you said that you seperated yourselves from what's "normal" in the punk scene, I find it "normal" for bands to complain about things, but it's extremely rare to find any band that actually believes they can change anything, or have their eyes on a way of going about it other than just complain.
Jim: It's kinda strange. I have a tendency to be pessimistic, but there's so many things I see that help me to be optimistic. like I was watching Sesame St. the other day, and they had this thing--a Rolling

Stone as a muppet. It occured to me that those people who were into the '60s thing are in the position to do things now. So, if there's enough pseudo- intellectuals around, Jello Biafra's lyrics might make them learn something. Maybe it's positive.

MRR: What other positive thought can you summon up from the deep there?
Joe: I'm going to join forces with Rev. Moon and take over the world.
Jim: Nothing to lose. We'd like to provide the music at their next mass wedding. The whole thing about people like Moon or Jim Jones is people read about it and say "Oh, that's bizarre and shocking". It's not unusual at all. It's just a part of everyday life. It's submission of the individual to the group and the leader. It's as simple as that. Just an exaggerated version of it.
MRR: Anything else you want to stick in?
Joe: "Unite!"
Jim: The slogan for our band is "Individuality through Unity."
MRR: I can go for that.



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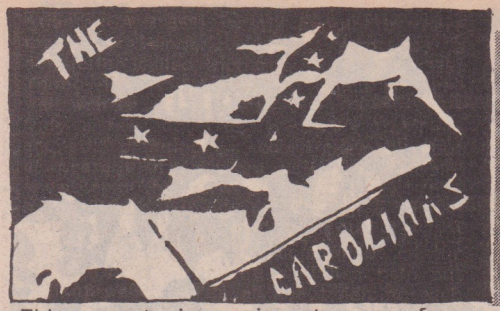


This report is coming to you from Columbia, S.C. from the guitar player of DEATH ROW. We are one of two punk bands in this city. We formed about a year ago and consist of Laura-vocals, Larry-bass, Chelsea-drums, and Bill-guitar. About half of what we play is very fast and short hardcore; the other stuff is more diverse, including some punk/funk and a song that combines country and punk (not like X or RANK AND FILE). We play, on the average, twice a month, but have only gigged here a couple of times because theere's nowhere to play (there's a couple of redneck bars where people ask us to play "Free Bird"). we've just put together a 30 minute/20 song cassette that we're selling. Most of our songs are about the way things are going generally, especially in terms of society falling apart and thw world heading towards nuclear war. Even though a lot of what we say sounds pessimistic, I don't think that overall that's how we look at things. For instance, we have a song called "Death Row" that says "the finger's on the button, it's ready to blow. How does it feel to be on death row?" Now that sounds pretty pessimistic, but the point of it is to take a sobering look at what's going down in the world, including what can be done about it. That song doesn't say what specifically can be done about it, partly because it's not a political manifesto (we need political manifestos, but not in the middle of songs). But we definitely want to get people thinking about what life is all about and questioning why things are the way they are. Well, I guess that's enough tooting our own horn for one letter; anyone who wants to get in touch with us can write to: DEATH ROW/ 1624 Enoree Ave/ Columbia S.C. 29205.

OPPOSITION

The other band in this city is BLOW-GOS. Their leading light, singer, and guitar player is John Wooten. Their music reminds me of WIRE and other "throbbing nihilist" bands (I don't know if they will like this characterization). we played with them once outside the Univ. of S.C. student center, and had a good time.

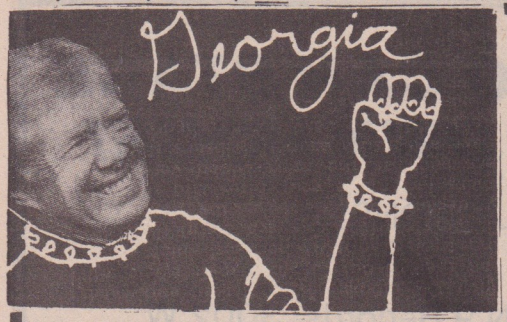
FETCHIN' BONES

There are 4 bands from Charlotte, N.C. that I know about. FETCHIN' BONES is a 4-piece with Hope-vocals, Aaron-bass, Mitch-drums (ex-ANTI-SEEN), and a new guitarist. They play medium to fast. ANTI-SEEN has Joe Young- guitar, Jeff Claton (Jef Leppard)-vocals, and bass player and drummer I don't know. They are great guys who are always working really hard to keep the scene going. Their band is total noise/thrash, and they usually knock over their equipment and smash a guitar when they finish a set.

N.R.G.

NRG are three young guys who play a lot like the PISTOLS, but are developing a sound of their own. We played with these 3 bands and also a very hard band from Boone, NC called the OPPOSITION at a show in Boone (home of Appalachian State Univ, for you football fans) called "Punk In The Hills". It was a great show, well attended, and organized by a fellow named Scott. I had given myself a mangy haircut the day before, and one guy at the show was overheard telling someone else that he thought I had a cross cut out in my hair. Oh boy! Not so--no Christian, or for that matter, Krishna, punks here. We also have a friend in Charlotte who has a band called SOCIAL SAVAGERY-his name is Clay and he's the singer. The other personnel change constantly. But they had it together enough to play with us and WHITE CROSS at a party in a garage about 10 miles outside of Charlotte (afterwards, their drummer quit, with the words "Heavy metal lives!).

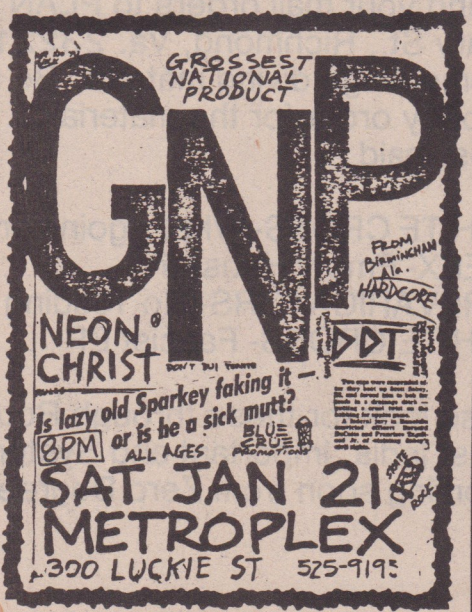
The only other band from around here I know to tell you about is called RED MENACE. They're from Orangeburg (40 miles from Columbia), and have Connie-vocals, Steve-guitar, and I don't know the names of the rhythm section.



The almighty Metroplex is still in operation and will take travelling hardcore bands. It is THE place to play because it gives kids a chance to play and enjoy the music. Anyone interested can contact them at (404)525-9193. Contact NEON CHRIST, Social Crisis label, and/or Flailing Dove by writing me at 3696 Greentree Farms Dr/ Decatur GA 30034, or Jimi Demer at 641 E Morningside Dr/ NE Atlanta GA 30324. Thanks, Kip DuVall.

Lots has happened since last you heard from this hell-hole. AVOC broke up; our last gig being our best. I've formed NEON CHRIST, a 4-piece thrash band, and we intend to diversify by getting into funk (with scratchin') and metal. We're mainly concerned with getting out an anti-authoritarian/ anti-drug message, and in having some fun while we're young enough to get away with it. We also promote all the hardcore shows here because we're devoted to the scene. Jimi (drums) and I have finished with the first issue of our Flailing Dove fanzine. Ratlanta magazine (P.O. Box 720341/ Atlanta GA 30358) is still hangin' in there too. Our singer, Randy, also has a newsletter called Dicharge (P.O. Box 535/ Young Harris GA 30582), which is very well written.

Only a few copies left of DDT's 7". They are still planning to record their LP, but at present are content with their rippin' shows that they consistently put on. They have become truly great and they earned that accolade. NEON CHRIST is planning our record right now, which will be on our Social Crisis label. We will also help out DDT if we can. It's all about helping each other.



DEATH ROW

Here's the zine situation. New Breed is really a gonzo rag. The brainchild of Jef Clayton, it can be obtained for only $1 and postage by writing to 3135-I central Ave/ Charlotte NC 28205. Living In Fear, "Columbia's only slamzine", is chock full of all sorts of neato artwork and comix, as well as provocative essays and superior reviews. It may be obtained by forwarding a SASE with 54¢ attached to: 111 Church St/ Columbia SC 29201.

I hope that anyone who wants to will write. living in South Carolina is like rowing a leaky boat down a river full of piranhas--it's only a matter of time. If bands are playing in the Southeast, let us know and we'll try to set up a show here. The punk kids here really appreciate the few shows that happen. Any missionaries out there??

Bill Martin, and Chelsea S

IRELAND-Hi! My name is Gerry Molyneaux, and I run (should say ran, due to lack of finances) New Carnage fanzine. Much of our outlay deals with new and upcoming punk outfits, especially those raucous, nihilistic bands who like to express their frustrations, utter contempt, and abhorrance of the present dire situation in Europe, and the pseudo- political world in general.

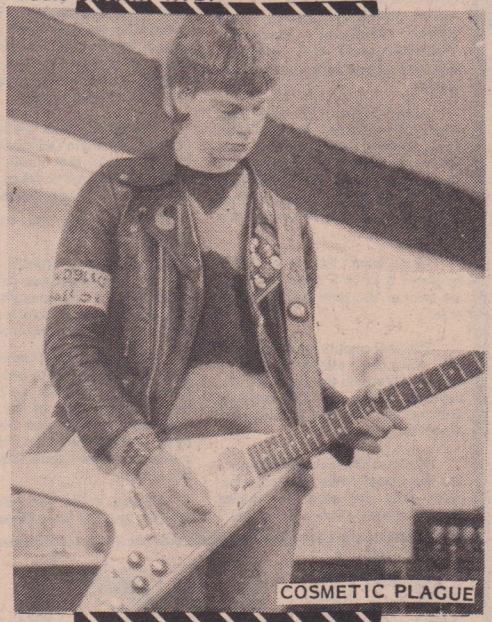
Most of the punks and skinheads here are intermingled (not often passively) in the main urban metropolises of Cork, Dublin, Galway, Derry, Waterford, Bray, Portadown, etc. Gigging is still difficult for bands because punk is still classed as "subversive" and "extremely vicious" by the local authorities who control the halls. And this view is re-inforced by the extremely volatile and unruly attitude and reaction of the police to any attempts by punks or skins to organize any gigs or festivals themselves. Nevertheless, the city of Cork will see visits by the likes of RIOT/CLONE, DISORDER, BLITZKREIG, and MAJOR ACCIDENT, thanks to the heroic efforts of local punx who work in and run gigs at three clubs in the city (Phoenix Bar, Bodega Club, Downtown Kampus). Gigs are run on a week to week basis, featuring such vociferous anti-talent non-entities as EUPHORIC VOID, UNKNOWN WRECKS, URBAN BLITZ, MEAN FEATURES (Oi!), and the LEGION (Oi!). Cork's former #1 hardcore outfit, VERMIN, can no longer hold claim to being the most sought after band, because they are now behind bars for writing anti-government graffiti all over local courts.

UNKNOWN WRECKS
eyeing up mods

Forty miles east of Cork lies the city of Waterford, the home of DARKEST HOUR. in 4 months, this band has managed to arouse more interest/distaste than anything in years. as well as gigging, they've managed to construct a 4-track studio from an old unused shack.

However, Oirland's best new band, beyond doubt, are from a small punk hotbed in County Westmeath, the town of Mulligar, or "Boring Town", as our heroes CATHOLIC GUILT proclaim it in their song. Starting off by playing their first gig to 15 bemused locals in their pub, they recently released a 17-track tape of pounding, raucous anthems.

Another great band are LEGALIZED SLAUGHTER from Dundalk, who've had a tape released by Psycho-Faction in England. Diogheda, another town with high unemployment and a big punk presence has a number of promising punk outfits, the most talked about being EXILE IN THE KINGDOM, whose tape aroused much interest when it got aired on the national radio station, RTE.


COSMETIC PLAGUE

On the subject of notoriety, punk outfits here know no bounds it seems, at least not in the tiny town of Tuam, County Galway, which has a population of 9000 and 2 extremely vulgar punk bands, SPEW JERKZ, and BLACK REVOLVERS, who landed themselves in trouble after posting

LEGALISED SLAUGHTER

crucified tarantulas to government officials and swastica-emblazoned letters to Jews with blades inside them. Obnoxious and out-of- line to say the least. NME laneled them as "Irish Iremongers". SPEW JERKZ, an Oi! band, are more enterprising, and just finished a tour.

Dublin, the capital, boasts 2 really good clubs where punks get a good listen-in, Faces and McGonagles. Come along to any of these on the weekend, and you'll be lucky to get in after 9 o'clock. Other hangouts include Bruxelles and a number of new wave and Oi!-oriented cellar clubs. Since the publicized murder of a punk by a skinhead in 1977, punk has had a bad name here. But this has now changed. Why? Perhaps complacency. Gig violence has now diminished since the disbanding of some of the bigger skinhead gangs like the Rattlesnakes, Nun Attacks, Scum, Skullcaps, F Troop, Feet First, Black Catholics, etc.

Back to bands, Ireland's recent Oi! exports, CONTROL ZONE, from Omagh, County Tyrone, heralded their appearance on the London recorded United Skins LP. Also, they played with VICTIM, BASTARD SQUAD, TRAITOR, and MONKEY SPANNER at a 2000 large gig that was aggro free. Other better known Belfast bands include the OUTCASTS (who in Dublin alone outdraw any other band) and DEFECTS.

From Derry come the RIP-OFFS, a great live band, the SECT (ex-mods), and TEEN IDOLS. Derry is also the home of a brilliantly popular zine called All Systems Go, which is CRASS- oriented and well

TEENAGE RIOT

Skinheads (IRA) being arrested by plainclothes police after clashes with N.S.I.W.P. (Nazi) skins at a recent football match

woth a read.
Dublin's punk scene has emerged as the "sick man" of Ireland's scene. A lot of cancelled gigs, mini-war between punx, skinheads (Oi!), rudie-skinheads (ska), mods, and rockabillies.

Clutching cider bottles and bags of glue

NAPSALM SUNDAY's brilliant tape is out, whilst PARANOID VISION's tape has sold out. They've signed for an EP on Bluurg. DRUNKEN JURY are another band with an EP out and another on the way. Other good bands to watch are INSANE YOUTH, VERMIN, BACK FROM THE DEAD, SYSTEM AGENTS, the ABNORMAL (Oi!, racist), PENIS FEATURES, The PIN, The SUSPECTS, BURNING CROSS (racist, crappy), etc. With the upsurge of punk all around the country, perhaps Dublin will pull itself outside and blow a few eardrums. Ta Ra!

Gerri/ New Carnage/ 169 Upper Rathmings Rd/ Rathgar/ Dublin 6/ Ireland.
P.S. US bands, send us pics, info, etc

Gary and Stu of HEAVY DUTY

San Francisco Chronicle ★★★★ Tues., January 24, 1984

Rock Musicians Say They Hatched Reagan Hoax

London

Two members of a British anarchist rock band said yesterday that they spliced together a tape recording of a concocted conversation between President Reagan and Prime Minister Margaret Thatcher that U.S. officials had described as Soviet propaganda.

Andy Palmer, 27, and Pete Right, 34, guitarists for the band Crass, brought the two-minute tape to London bureau of the Associated Press a day after a British newspaper, The Observer, reported that Crass had made the recording as a hoax.

"It is a hoax," Palmer said. "We intended it to be a hoax, but what we said in the tape we believe is true."

The poor-quality recording that the musicians played yesterday seemed to contain the same odd dialogue as a tape that U.S. officials said last summer was an apparent Soviet forgery.

The musicians said they went to the Associated Press yesterday because they had seen AP stories about the tape in U.S. newspapers.

The jumpy, clipped conversation on the recording leaped from topic to topic. At one point, Reagan urged restraint in the dispute with Argentina over the Falkland Islands, and criticized Thatcher's actions in the conflict. At another point, an incredulous Thatcher questioned Reagan about nuclear war in Europe and the president said, "In conflict, we will launch missiles on allies for effective limitation of the Soviet Union."

Questioned about the tape last summer, the State Department said in a statement that it was a fake, with Reagan's words taken from a speech on nuclear disarmament and Thatcher's from an unknown source.

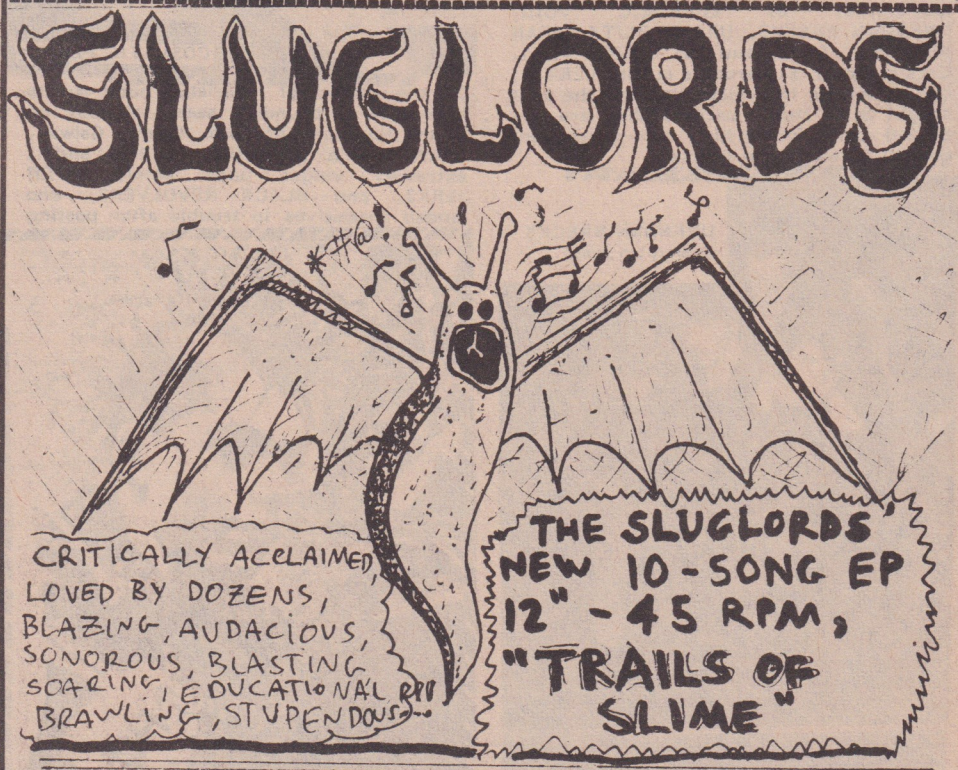
"This type of activity fits the pattern of fabrications circulated by the Soviet KGB, although usually they involve fake documents rather than tapes," the statement said.

"From the drift of the tape, the evident purpose was to cause problems for Mrs. Thatcher, by blaming her for the sinking of the British destroyer Sheffield, and also for us by stirring trouble on the INF (Intermediate Nuclear Forces talks in Geneva) issue."

Palmer noted yesterday that the CIA and the State Department took the recording seriously.

"All this thing about the KGB shows that the techniques they (the Americans) use aren't quite as infallible as we think they are," he said.

Associated Press



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77-NEARLY HEAVEN

DIRECTION AND FORMAT BY BRIAN EDGE

A CHAT WITH DANIEL SWAN ABOUT THE EARLY U.K. SCENE

Daniel Swan played drums for the CORTINAS, an early English band from Bristol, from March 1976 to May 1978, when they broke up. The CORTINAS released two singles on Step Forward Records and one album on CBS. They were one of the youngest "known" bands around at the time,Dan being 15, the others 16 when they started.

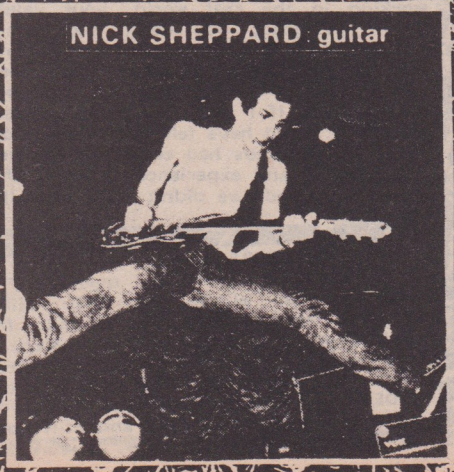
The interview came about quite by accident. He was staying with his brother who lives in Berkeley and was on a date with a friend of mine. We were introduced and my friend mentioned that Dan used to be in a band back in England. I asked him which band and he said,almost reluctantly,"the CORTINAS", convinced that no one here had heard of them or would remember them if they had heard of them. I was amazed as I really liked their two singles and thought that the early English scene was fantastic. Not having been there I was very interested in what things were like for a young person in England at the time and here was the perfect opportunity to find out.

THE BAND'S BEGINNING

"The band formed in March of '76. I used to play around a bit, I first started playing guitar but I never had much passion for it, and then I started playing the drums. I bought my first kit for 10 quid off a friend who owned a jazz pub and it was down in the cellars being sprayed by a hose pipe every day. Nick Sheppard used to play guitar and we would get together and play the usual trashy stuff at the time that was around. But my interests were always more into '60's music,I never had a great feel for '70's music. My big influences at the time were the early BEATLES and early STONES. We didn't have any band going until Nick met Jeremy Valentine and we both joined his band. I remember the first time we went off to practice,Jeremy was there with his big quiff and straight jeans and I and the rest of the band all had long hair. We were all sort of normal looking mid- '70's European kids and Jeremy was very much into making the band look different as well as sound different. He started us playing rhythym and blues,early STONES songs and JAMES BROWN songs,things like that. We were just looking to play fast ,lively music that we could jump about to on stage. Songs that weren't overindulgent and that were just fun. We were into having a good time,looking different,being different."

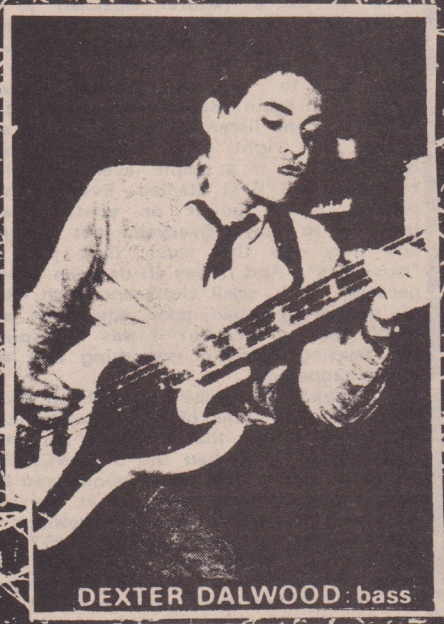
"We did our first gig in late April of '76. Jeremy wanted to call us the BACKDOOR MEN or something like that at first, he was looking for some sort of bluesy title. Then he chose the name CORTINAS because the Cortina car in England is like the ultimate cheap and nasty automobile. Every average guy of about 25 on his way up buys a Cortina. We wanted that sort of cheap and nasty image. We'd go on in second-hand '60's clothes and little plastic sunglasses. We were listening to all kinds of things at the time and looking for a direction to go in. We were all getting exposed to stuff like the NEW YORK DOLLS and the MODERN LOVERS and groups like that, but our field was more R&B. Even when we first played in London we used to put a few R&B songs in our set. We started playing in youth clubs around Bristol. We managed to get in on the gig circuit, the older hippie bands would get us to play because they thought that we were a bit of a novelty. Then as soon as punk became known and people knew what was associated with it, then they started not liking us hanging around. But we used to just laugh at them. That was one of the great joys about being different at the time, being able to laugh at people and doing what we wanted to do, not having to follow their rules, and not caring what they thought. They would come and ridicule us because we couldn't play very well. We didn't set out to be good, we just set out to be different. It just happened by chance that we might have gotten good and people liked us. We only got bad when we tried to get good. We were happy just being energetic. We used to have incredible energy at the time in the group, leaping about the stage. It was a very vibrant set we did. I think we were pretty good at the beginning to see, we must have looked pretty funny as well."

"We were playing around more in Bristol gradually getting more of our own songs into the set. Jeremy was writing the lyrics about things that were apparent around him and people's temperaments and stuff. Like "Television Families", it's about the social situation, like coming home each night and your parents being like dead people sitting in front of the telly, vegetating, there's no life in them. But you can't really tell them they're wrong because it's very hard to offer an alternative."



NICK SHEPPARD guitar

"We got onto the punk scene very early due to some lucky events. We were from Bristol, about a hundred miles west of London, and London was the hub(100 Club), there wasn't much going on anywhere else and it all seemed very distant to us. We used to read about it in the music papers. Anyways, Nick Sheppard went up and saw the STRANGLERS play in London and a couple months later, summer of '76, he was walking through a park in Bristol and bumped into Hugh Cornwall(of the STRANGLERS) and said 'I know you, I saw you play awhile ago! Hey I'm in a band!' and so Hugh said 'Okay, give me your telephone number and we'll get you a gig sometime in London'. This caused great excitement all around, but nothing much happened until late '76. Then around Christmas we got a postcard from the STRANGLERS saying 'playing at the Roxy next Saturday, come up and support us'. So we went up and played and it went really well. We were so nervous. We were a lot younger than most of the groups then and the crowd was quite amused. The manager of the club, Andy Chaikowski(?)- also managed GENERATION X, asked us when we could play next. We were still in school and could only play Saturdays, so he booked us for the next three alternate Saturdays. And that's how we did it, that's how we started to get on up there.".



DEXTER DALWOOD bass

THE EARLY SCENE

"It was just a feeling and you just got carried along on the feeling. We were young and we wanted to be excited and excitable. We would see bands or hear records and jump up and down, scream, and go YEAH, BRILLIANT! We just wanted to be different and we had the [illegible]

JEREMY VALENTINE: vocals

DAN SWANN, "impossibly good" Cortinas drummer Pic: WALT DAVIDSON

be different. It was boring at the time. The social conditions were bad in England, people had a lot to be upset about. Many groups formed during this period, it inspired a lot of people since you didn't have to be a natural musician to be successful, you didn't have to have that breeding in you. You needed only enthusiasm and flair. You needed to be yourself, to express yourself. Music became fun again. Before you had to sit in your room and listen to LED ZEPPELIN and get it all right. Now everything was brought down to a simple level, like when rock and roll first started. Everyone was picking up a guitar or whatever and learning to play. Everyone got inspired and they saw that music isn't just for "musicians". And it was all done on a more personal level, small clubs and such. Most of the groups had poor equipment and didn't play great, but it was the spirit, the amazing spirit of something that was really happening".

"Punk at the time had no fixed style. Now when you think of punk you think of one thing, but at that time each band was so different. You had the STRANGLERS, who most didn't consider a punk band but were really hot on the scene at the time and had one of the largest followings in London. Then you had the SEX PISTOLS, who were different from the CLASH, who were different from the DAMNED, and so on, and all had their own character and individuality. They looked different, dressed different, and sounded different. Not everyone played in the same style. If you listen to the first 10 punk singles from England you'll find that they are all very distinctive from each other".

"One of the things I remember about that time was spending half the time worrying about who was going to beat us up at our next gig. Especially when the SEX PISTOLS came out, and all that scandal, and people knew what to hate. At first they just thought that we were stupid, but once they knew what we were... There was one gig we did where we all got dragged off and beaten up and all our gear smashed. There was a lot of trouble at punk gigs then, there was always violence. The first real tour we did, with CHELSEA around England, there were always hassles, people throwing things at the stage, fights, people spitting at us. It was good then, it was alright, it all added to it. I don't know if it would have been the same without it. It was very dangerous to be a punk at the time, you either had to be tough or take an "edge". Punk was also quite inventive and creative. You made your own "punk clothes" and came up with your own style. Nobody was selling anything. You felt that you had an immense power if you were a young person. The CLASH's first album was the closest to me, to what it was really all about at the time. It dealt with the problems of being a young person in England and what you see, and how you feel about what you see".

LIFE AT 15

"In England you can't leave school until you're 16, so we were limited to weekends for gigs in other cities. All our friends from Bristol and our friend's friends were our age or younger and would come and see us. We didn't attract a lot of the older hippie scene. We weren't really interested in bothering with older people too much, we just wanted our friends to be there. We never had a problem going to the clubs because in England there's no such thing as an ID, you don't have to produce a picture ID. Most places were just interested in packing the place and making money, they weren't worried about people being underage. I was 15 and nobody ever asked my age or refused me a drink. There used to be a lot of young people going into the clubs".

"We all lived at home while we were in the band. My dad liked it, he used to drive us around and help us out a lot. He even managed us for a while. The other guys' parents hated it. They didn't like the idea of their "fine young sons" leading the life of a musician, let alone a punk musician. It really frightened them. But we were all really into it and continued playing instead of going after more education. It also gave us a chance to travel quite a bit, playing gigs all around England and Paris and Scotland as well".

"One problem we experienced was that if you go straight from school to a band, and have experienced none of life, none of working in the real world, your values aren't as good, you don't know when you're onto a good thing. You don't have enough conviction, basically. You come straight from home into a strange environment. If I had been working like I am now, I would have felt differently. Most of the punk bands had come from working backgrounds and experienced a bit of life. We were spoiled, we didn't know what life was like".

STEP FORWARD RECORDS

"It all happened very quickly. The first time we played the Roxy, Miles Copeland saw us. He was on the hunt for punk bands and teamed up with Mark P from Sniffing Glue fanzine. The first three bands signed were us, CHELSEA, and the MODELS. About the third time we played at the Roxy, Step Forward and Stiff both asked us to do singles with them. I can't remember why but we chose Step Forward. We went up to the studio over the weekend (because of school) and recorded "Fascist Dictator" and "Television Families" in two days. That was March '77. The single was put out and we started doing lots of gigs, a lot with CHELSEA, and we were playing with a lot of good bands, the STRANGLERS, the JAM, the DAMNED. We played at the Marquee Club in London. It was brilliant that first year 1977. Of course then all the big record companies got paranoid, didn't want to miss out on all this, so they started signing bands left and right and that's how we got signed with CBS. Miles was picking up a lot of bands at the time also. He added the SQUEEZE and also SHAM 69. SHAM 69 were great! Totally natural bunch of people, no sort of snobby musicianship about them. They were just lads having a good time, singing about what they felt and what they saw, what they could relate to, not what Jimmy Page's imagination dredged up or Mike Oldfield's dream or whatever. This was more what everyone felt, it was on an easy, open level that anyone could relate to".

"Our second single didn't come out until November '77 and by that time changes had occurred in our sound and appearance. Once you've done it, there was no point in staying the same. Punk was a reason to be different, but you didn't have to stay like that. Like the hippies had been the same for years. They looked the same, thought the same, did the same things for the past ten years. We wanted to change. Punk was about change. It was a new thing, it wasn't any one particular fashion, one single look that should stay forever. We wanted to move away. Once you've played up and down the country doing the same stuff for awhile you try and elaborate. Unfortunately we didn't do that very well. Other bands did it very well, the CLASH, the JAM, etc. You can think of quite a few that have changed a lot but kept that essence. We lost that essence when we changed. We lost what was good about us to begin with".

CBS--THE END

"We never had much money with Step Forward. Miles always kept things on a tight budget. He had so many groups under his wing at the time, 9 or 10 I think, that he couldn't afford not to. We were at school for most of the time and just did things on the weekends. We lived at home and paid each other 20 quid a week. We had never known what is was like to have big money, we never had more than pocket money. We didn't feel cheated or anything. Once big money came into it with the record company (CBS) it all got kind of strange. The best thing for a

MIKE FEWINS: lead guitar

band to do is to be able to pay for itself to live. But obviously you don't want to have to sell yourself down the line, you don't want to be forced to change to do that. So a lot of people will keep part-time jobs just to keep their original ideas going. So they can play what they want even though it's not getting them a lot of money".

"I remember Miles coming in one day and telling us that he had secured a big deal. 'You gotta have a big deal', he says. I never really thought about why we should have a big deal. So we just sorta went along with it and it was horrible. We thought that's what bands did. Someone offers you money and a good deal, it's hard to turn down. We thought we'd get good exposure and have a really big industry behind us. We really lost out, we died then, that was the start of our decline. We were no good from that minute onwards. I mean the album's okay, but it wasn't good enough. When we went from a crappy little office on Oxford Street to a five-story building with departments, and meetings, and all that, I knew it was over."

"Miles ran a real nice operation with Step Forward. It was a good company. He did a lot of good, he brought a lot of bands out and he never tried to change a band. He never told us what to do, what to release or what to record, where as CBS did. We were given two weeks to record an album. We were sort of directionless at the time. We wanted to move, we didn't want to stay the same, because we were cheating ourselves and our fans by doing so. We recorded the album and CBS sat down and listened to it and said they wanted a hit single. We said we weren't a hit single band, we were just us. So they said 'Go and record this', and they gave us a couple of oldies to record. So we went and did 'em and a couple of weeks later we split up because it just all got silly and boring, we just didn't want to be a part of that. Then they brought out the album after we split up in May 1978. We were only together for two years, but we did quite a lot in that time".

DISCOGRAPHY

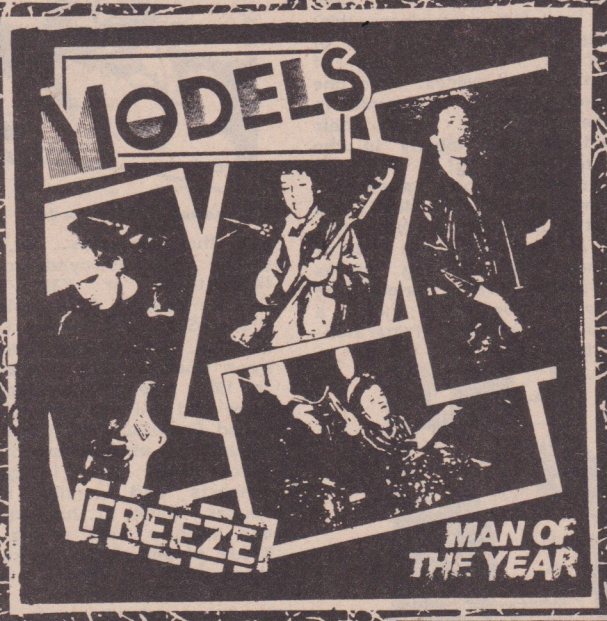
Singles-- Fascist Dictator b/w Television Families

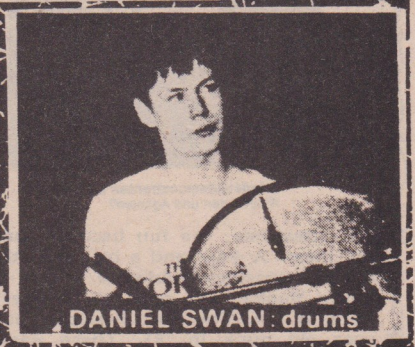
Defiant Pose b/w Independence

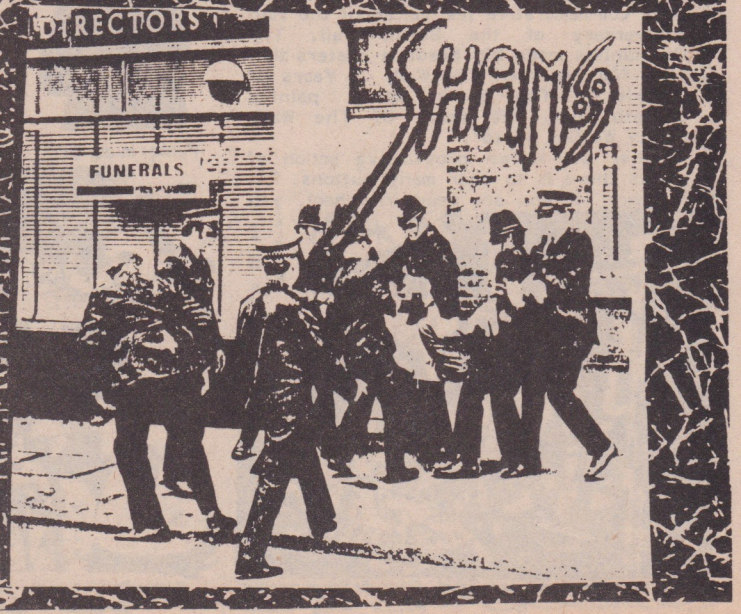
Both singles on Step Forward Records, released 1977

Album-- True Romances, CBS, 1978

Talk continued into many different areas including the impact punk has had on the kids of today and how they are much more aware of their surroundings. Also how punk has opened up the charts in England, and how bands stand a much better chance of having some kind of success there. There isn't the extremely large gap between the "megastars" and the younger bands as there is in the U.S. Young bands like the BEAT, ADAM ANT, the SPECIALS, and so on, probably would have been lost in the shuffle over here (while you may not like these bands they do/did have a different sound than most of the drab stuff around at the time). Nick Sheppard was in the U.S. for awhile and tried a few bands but said it was so hard to become anything or try to do something on a larger scale. As it turned out, he went back to England and ended up joining the CLASH. Another thing that came up that also shows this point is how the early English bands were quite well-known (or became well- known) while their American counterparts were relatively unknown and more or less stayed that way (with a few notable exceptions). Now whether you think that's good or bad is up to you, but consider this: If the SEX PISTOLS and the CLASH didn't get all the publicity that they did, what might you be listening to now?







EAST GERMANY-The story begins in 1981, when the first punks appeared in East Berlin. At that time, they had a lot of fear of the police and state. When they saw "coplaws", they hid everywhere they could. Back then, there occured one of the first concerts, at a meeting of religious students, of all places. From one minute to the next, many of the punks in the crowd went onstage with their instruments and played. Nobody in the audience understood anything!

Since then, there have been more and more kids getting involved who don't give a fuck about what anybody thinks. They put watercolors in their hair, and shop at the old-fashioned big clothing stores (HO-Kaufhalle) to buy crazy things. The 50's are still alive in those shops; not as a new fashion, but out of the refrigerator. For punks, it's just fun.

Friedensdemonstranten in Jena
Anarchisten und Agenten?

But sometimes, the fun becomes dangerous for them. A year and a half ago, the West Berlin magazines published photos of East Berlin punks, and some weeks later, they were in jail. The same happened to an 18 year old punk in '81. There was a big state commemerative festival about the 20th anniversary of the Berlin Wall. The Communists made big headline posters that read "20 Years Of The Wall, 20 Years Of Security". The punk spray painted beneath that, "20 Years Of The Wall, Slowly We Get Bored".

Another well-known provacative action of punks there is to wear many buttons. For instance, if you are good in school, you

Punks, Kindergartenwerbung in Erfurt, „Das ist die Schuld der Väter"

Rockkonzert am Prenzlauer Berg

get these buttons. So, often you see punks with destroyed jackets and buttons like those or "30 Years Of East German-Russian Friendship" alongside SEX PISTOLS, @, or "Nazis Out Of Germany" buttons. The police and teachers don't know what to make of it at all!!!

In 1982, the East German scene began to grow and unite. In one part of East Berlin called Prenzlauer Berg, punks and hippies occupied a whole street of old houses. The scene there now is good. There are concerts and parties in back of the houses. Back in June of '82, the punks and hippies held a big meeting in the house of one of the punks. In the garden, they had a concert and 500 people came...from Erfurb, Halle, Berlin, Karl-Marx Stadt and everywhere. The bands that played were WUTANFALL, KEIM-SCHLEIM, KEKS, and UNERWUNSCHT. The cops showed up, and to avoid what had happened the year before to some hippies, they split it all up into different groups.

Punker in der DDR

Punker-Fest in Leipzig: „Ringsum massig Bullentaxen"

This year, the West Berlin label Aggressive Rock Productionen released the first East German sampler of underground music. At first there were to be 5 or so groups, but because of problems with the secret police, it only ended up being two. The hardcore group on side 2, SAU-KERLE, must have gotten into trouble for that. But the attitude of the East German rebels is that it's better to do time in prison than to go over the Wall to West Berlin. There's a lot more to say about East Germany's punk scene, and soon I'll return there and send more reports.

That's it for now. I'll be glad to answer any letters of people who want to exchange East or West German hardcore with their own. Also, any bands out there that want to tour Germany, please get in touch. Between myself and friends all over the country, we can arrange a tour through really good places!!! So write!

Andreas Wenck/ Laubaner Str. 50/ 4800 Bielefeld 1/ W Germany.

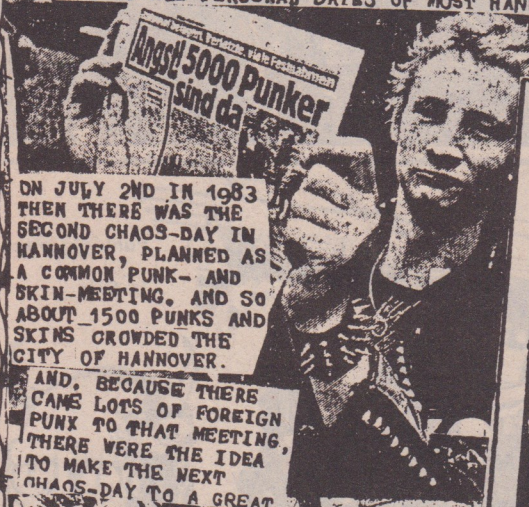
Ostdeutsche Aussteiger
Protest gegen Spießer und Mumien

THIS IS A LETER FOR ALL FOREIGN PUNX

HI SKA (AND SIMILAR CREATURES!)

CHAOS-DAY IN HANNOVER - WHAT DOES THAT MEAN?

THE FIRST CHAOS-DAY WAS IN 1982. THERE, ON DECEMBER 18TH, MET ABOUT 500 PUNKS TO DEMONSTRATE AGAINST HANNOVER'S 'PUNK-CARD-INDEX', WHICH INCLUDES ALL PERSONAL DATES OF MOST HANNOVER-PUNX..



ON JULY 2ND IN 1983 THEN THERE WAS THE SECOND CHAOS-DAY IN HANNOVER, PLANNED AS A COMMON PUNK- AND SKIN-MEETING. AND SO ABOUT 1500 PUNKS AND SKINS CROWDED THE CITY OF HANNOVER.

AND, BECAUSE THERE CAME LOTS OF FOREIGN PUNX TO THAT MEETING, THERE WERE THE IDEA TO MAKE THE NEXT CHAOS-DAY TO A GREAT INTERNATIONAL MEETING.

AND SO THE 3RD CHAOS-DAY SHALL BECOME AN ENORMOUS EUROPEAN MEETING, TO WHICH ALL PUNX(& SIMILAR GUYS & FRIENDS), ALSO NON-EUROPEAN, ARE INVITED.

SORRY, WE CAN'T GIVE YOU OUR ADRESS(ATTENTION: THE ADRESS ON THE EVENLOPE IS WRONG!) BECAUSE WE THINK THAT THE GERMAN POLICE WILL NOT LIKE AN INTERNATIONAL PUNK-MEETING IN HANNOVER.

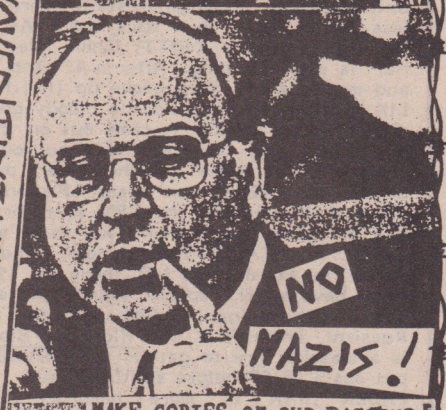
WE HOPE YOU WILL UNDERSTAND OUR PRECAUTION!

BUT THERE'S ANOTHER IDEA TO COMMUNICATE: SEND REPORTS OF WHAT'S GOING ON IN YOUR COUNTRY(IN THIS CONTEXT TO MAXIMUM ROCKNROLL, P.O. BOX 288, BERKELEY, CA 94701, USA. MRR SEEMS TO BE THE MOST-READ PUNK-FANZINE IN THE WORLD. THERE'S NO BETTER MEDIUM WE COULD TAKE!

COME TO HANNOVER/GERMANY

SATURDAY AUGUST 4TH 1984

HANNOVER/GERMANY/1ST WORLD-WIDE MEETING OF PUNK & SIMILAR CREATURES



MAKE COPIES OF OUR PATTERNS AND SEND THEM TO THE MOST IMPORTANT PUNK-ADRESSES IN YOUR COUNTRY!

IN [redacted] CASE YOU PLAY IN A BAND: TELL THE PEOPLE WHO COME TO YOUR CONCERTS ABOUT IT!

IF YOU DO YOUR OWN FANZINE: REPRINT THIS LETTER(BETTER A TRANSLATION OF IT)! WRITE TO OTHER FANZINE PUBLISHER AND SEND THEM COPIES OF OUR LETTER!

HELP US BECAUSE WE ARE NOT ABLE TO INFORM ALL PUNX IN THE WORLD ON OUR OWN!

5000 Punker sind da

Chaos in Hannover nach Punker-Treffen

Punks und Skinheads erschreckten Hannover

das Chaos von Hannover

NOW THIS LETTER GOES TO SWEDEN, YUGOSLAVIA, SWITZERLAND, ITALIA, HOLLAND, BELGIUM, FRANCE, NORTHERN IRELAND, DENMARK, NORWAY, FINLAND, GREECE, ENGLAND, SPAIN AND TO SOME ADRESSES IN THE USA.

WHAT YOU HAVE TO DO NOW IS: TELL EVERYBODY IN YOUR COUNTRY ABOUT THE EUROPEAN MEETING, LET IT GET KNOWN!!!

ALONG WITH THIS LETTER YOU'LL RECEIVE PATTONS FOR
- LITTLE NOTES
- FLYERS

IT WOULD BE GREAT(AND BETTER!) IF YOU COULD DO SOME FLYERS IN YOUR OWN LANGUAGE.

"mere mich total"

Norway, the land of icebergs and vikings. Up here in the ice cold north there is a scene, but it is small. It started back in 1977-78 with bands like KJOTT, HAERVAERK, OSLO BORS, who were classic '77 styled. There were other bands then too, like LIR, DE PRESS, etc, who had a more original punk style. At first the scene was small and located mostly in Oslo or Bergen, with the more original bands coming from the latter (TAV-the only Norweigan band to appear on a John Peel radio show, JOHNNY BANNAN BAND, OVERDOSE, VENDETTA). Independent record companies sprung up (Torpedo, Zado, Fleske Skiver). Zines did too (666, Sider Du Ikke Ser, City Rocker). And people began to squat houses, like "Skippergata, and the media took notice. But they were very unorganized, and after a year or two, broke up.

Since those days, not too much happened until recently, although it seems there are less punks today then back then. As for HC, first there is KJOTT. Their "Nei Nei Nei" is a classic song. After a 12" and 7", and mediocre LP, they broke up (R.I.P.). LIK just did an EP, and it's bloody good, electronic '77 punk!! It came out on their own label, and they will also put out a cassette with some of the older punk bands. DE PRESS have three LP's and a 12" and 7". One of the LP's is recorded live in Poland (from their tour there with KJOTT and TAV). Their singer, Andrey Nebb, is Polish and left there in 1978. They have a very special sound, and sing songs in Norweigan, Polish, English, and Russian! Their first LP, Block To Block, is a classic! Try to get it!!! HAERVAERK put out a 7" EP before splitting up.

FADER WAR is more hardcore than DISCHARGE, but they split up too. Before doing that though, they put out an EP and shared a 12" with 3 other bands. BETONG HYSTERIA put out a 7" and split up too. It was one of the best punk records to come out of Norway!!

WANNSKRAERR from Trondheim is the best live band in the country (they opened for THEATRE OF HATE and blew them off the stage). They have both a 7" and 12" out on Oh Yeah Records, and have cut a 'one off' with X-Centric Noise Tapes. LILLIEDUGG is another band on that label, with an excellent EP (the cover was banned!). PVC did two 7"ers and two mini-LP's before splitting. They were heavy '77 punk. BLAUPUNKT put out a 7" and LP, the former being legendary. MITTI SKRITTI is one of the few Norweigan bands with a woman in it. They too split up, but will be on our compilation.

NACENT LIW have a CLASH/GBH sound (huh?), and will soon put out an EP. NORSKE GUTTER are the most famous punk/new wave group, and are the only openly gay band in Norway. So, as you can see, the punk scene here is pretty small (with many bands breaking up). But there are some things still happening. LOVER OG TIGRE is a bloody good jazz/punk band (BAD BRAINS were a jazz band too!). They have members of BETONG HYSTERIA, TAV, and others. They have put out an LP which is one of the best punk records in all the world. Their company, Platesrskapet, will be putting out a dadaistic punk 45 by someone named CHRIS ERICHSEN, that's a kick in the ass to all "normal" people! ANGOR WAT have put out a c-46 tape through Knall fanzine, with a '77 sound like EBBA GRON from Sweden. And there is a punk compilation cassette out from Den Onde Sirkel, which is a good place to start. Also, my fanzine, Requiem, will be putting out an international punk cassette in early 1984. You can write me, Tore Nilsen, at: LØP/ 8061 Løpsmark/ Norway. Thanks, and hope to hear from you.

Tore and Tigeren Hild

Cecile of NORSKE GUTTER

BETONG HYSTERIA

Anne being arrested for "being too loud"

Punk gig place in Oslo

AKUTT INNLEGGELSE

We had the opportunity to talk to a very young punk from Norway recently. he is Thomas Seltzer, age 14, from the band AKUTT INNLEGGELSE (Acute Admission).

MRR: HOW LONG HAVE YOU BEEN A BAND? T: We started only a year ago. There are two of us who are 14, and two are 16.

MRR: WHY DID YOU FORM A PUNK BAND?

T: What answer do you usually get? Boredom. I'd like to say it was something else, but...

MRR: Where do you live?

T: A penninsula outside Oslo; a suburb.

MRR: ARE THERE A LOT OF PUNKS?

T: Just us.

MRR: WHAT DO YOU SING ABOUT?

T: All the normal stuff...racism..There's a lot of it in Norway. We don't sing about it though just because everybody else does. But it's all been said before in interviews. That doesn't mean it's not important. I'd think about that stuff even if I wasn't a punk.

MRR: WHAT ARE SOME OF YOUR IMPRESSIONS OF THE U.S.?

T: Big. A lot of mixtures. A lot of everything. A church right next doot to a massage parlor. Lots of contrasts. All the ads on TV. In Norway, there's no ads.

MRR: IS THAT BAD OR GOOD?

T: Both. When you come to the U.S., everything's in lights. You go AAAGH!! I was in cultural shock for weeks. Even at night you have to wear sunglasses.

MRR: ARE THERE ANY OTHER YOUNG OSLO BANDS?

T: There's OLE REIDARS and BARN AV REGNBVEN (unfortunately, a member of each band was recently killed in an auto accident; a giant loss for all of us), and SVART FRAMTD (Black Future). Here, punk is spread out in 4 parts of the country.

MRR: YOU HAVE A TAPE OUT FOR $3. HOW CAN PEOPLE GET IT?

T: Write to: Thomas Seltzer/ Dalbovei 12/ 1458 Fjellstrand/ Norway.

Firstly, I want to apologize for not writing this report sooner, but I've been lazy as shit. And secondly, I want to correct a misconception I've heard and read about, namely that Finland is the 'punk mecca of Europe'. We may have lots of great bands and records here, but the scene itself isn't healthy. Bands are very jealous of each other, badmouth each other, etc. Without that, the scene would be much better. If some scene is the punk mecca of Europe, it's the Italian scene. I've heard so much good about it, that it has to be truly great.

At the moment, there's lots of groups who can't stand each other. Most of the older punks are now into KILLING JOKE, LORDS OF THE NEW CHURCH, etc. They really hate hardcore. Then there's the younger punks who are only into English punk. They hate everything that comes from America (except BLACK FLAG and DKS) because "they play too fast and don't look punk enough". And then there are those nazi skins who hate everyone, especially punks. Fortunately, there's not too many of them (only in Tampere are they into fascism; Helsinki skins are not into that, but aren't against violence either).

The latest generation of punk bands are getting out of the basements, and are inspired by the big names like TERVEET KADET, RIISTETYT, BASTARDS, KAAOS, and English bands. You can check out some of the newcomers on the Hardcore '83 comp LP, along with the bigger bands. Here's a list of the latest bands: PROSTITUUTIO, AIVOPROTEEESI, SOTATILA, UPPONALLE, MASSACRE, EPIDEMIA, THEOBILUS-BAND, POLIISIVALTIO, NEUROOSI, HALLOWEEN, U.C.T., KAAPPAUS, PURKAUS, VAPAA KALJA, KLIMAX.

The biggest problem now is the lack of gigs. The reason is simple: punk bands don't draw big crowds, so promoters don't want to take risks in booking them. The biggest gigs take place mostly at Lepakkoluola, in Helsinki. But these only occur about 2-6 times a year. There was a big punk show in Rovaniemi in December--lots of bands played, but only a handful of people bothered to come. the organizer lost $300. Ultimately, it's up to the bands to get these gigs, but most are too lazy or don't have a manager. APPENDIX though, are gigging the most at the moment, and have shown you can get gigs if you hustle. They did a mimi-tour in Jan (to places where punk bands had never played before), and are planning a bigger one in spring. Propaganda Records is now the only label that's releasing punk records. Poko have only RATTUS, since Kohu-63 broke up, and TERVEET KADET went to Propaganda. Johanna Records only have UNICEF, as LAMA split up. Propaganda has all the big names, and have also organized most of the punk gigs in Helsinki, and put on a 3-day punk festival last summer. Some time ago, it seemed to be very easy to get on Propaganda: just play as fast as you can, and call yourself 'hardcore'. Unfortunately, that made it too easy for the bands, and very few have tried putting their own records out. Rock-o-rama Records in Germany is now releasing most of Propaganda's stuff there (they're the same as the Finnish records, but have different covers and posters--except for the BASTARDS' Siberian Hardcore LP, which is soley out in Germany, with English lyrics no less.

Now, here's some band news:

TERVEET KADET left Poko Records because the label didn't like them too much. So they went to Propaganda, and have done three 12" records: Halloween LP, Message 4-song EP with English vocals, and the latest, Verta mini-LP.

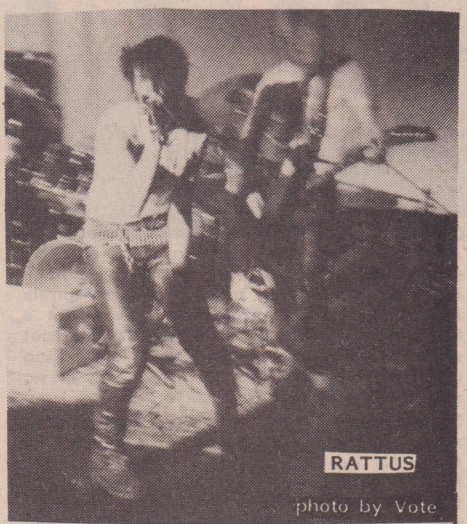
They haven't played in their home town, Tornio, since '82, but have had 4 gigs in Helsinki and other towns. Live, they're not a great stage presence band, but the music is great thrash! They have a new drummer now (the old one didn't want to do gigs), who used to be in MAP. MAP split up after Walde , the guitarist, left the band. He now plays in KUOLEMA.

BASTARDS have changed singers since releasing their first EP, and have done quite a lot of gigs around Finland. They are another example of a hard-working band, and organized a European tour themselves (Denmark, Germany, and Italy). It was successful (not monetarily) in the sense of popularizing Finnish punk. In fact, they lost quite a bit of money, but don't regret it. Their Insane World LP is selling real well, as is the Siberian Hardcore LP. They split up in January, just prior to going on a U.K. tour. Rike, the guitarist, left to join RIISTETYT.

RIISTETYT now have a new line-up. The only original member is Lateri, the singer. The newcomers are: Nappi om bass (ex-KAAOS), Jaska on drums (ex-KAAOS), and Rike on guitar. Those same members, plus Costello (from POPEDA) form the HOLY DOLLS, who are said to be Finland's LORDS OF THE NEW CHURCH. They've recorded an LP, and it should be out soon. Back to RIISTETYT, their first LP is out in Germany, and the new LP, Nightmare In Darkness, should be out soon. Also coming out is a 12" EP. The old RIISTETYT line-up recorded one of the greatest records ever done here, the Skitsofrenia mini-LP. RIISTETYT will probably do the U.K. tour the BASTARDS cancelled.

TAMPERE SS did one great EP and a few gigs, but then they split up after the bassist left to join TUOMITTUJEN JUHLA (a new CRASS -influenced band).

NUKKETEATTERI have released 2 records on their own label. Their first was a 4-song EP that's very good punk, but could've been better produced. In the fall of '82 they kicked out the drummer and bassist, and took the singer and bassist of LAAHAUS (who split up last summer). They dropped all their fast numbers and started to play 'progressive punk' (long, slow songs like THEATRE OF HATE), but have now found their own sound. They just released a 12" which contains some really weird stuff. Now they're looking for a new guitarist, as the old one left cause he wants to play normal punk.



RATTUS, at long last, got the new singer they had been searching for. He's an old friend of theirs (ex-roadie), not the greatest singer in the world, but has a great stage presence. The first record that Annikki sings on is Uskonto On Vaara EP, which has Pushead's artwork on the cover (as did the last one). RATTUS will soon also have a collection LP of their best songs out on Rat Cage Records in the U.S. Also out in the states is their 60 minute cassette on Bad Compilation Tapes, as well as a track on MRR's "1984" comp LP (as do TERVEET KADET), which will be out in April.

KAAOS changes its line-up all the time. On their new LP, Ristiinnaulitto, there is much more of a variety of stuff than earlier records (not as fast and chaotic). Now Jakke plays guitar instead of singing, and their recent gigs have been terrible (too much booze in their heads).
VARAUS put out a one-sided ½ LP by themselves, and have just released a real hot 7". They haven't been gigging too much, but are one of the promising young bands in the country. Their line-up hasn't changed in almost 2 years.

KAAOS
photo by Vote

LAMA, the oldest punk band, split up in Dec. '82, the farewell gig held at Lepakkoluola. This was the day after the very first Finnish punk festival took place in the same locale. That weekend was a great event in Finnish punkdom. Johanna Records released LAMA's farewell 45 a half year after they split up (their worst). That was followed by a 12" comp of their singles.

KOHU-63's singer, Latta, is in jail now for 6 years, for stabbing a punk. I've heard that the band will try to go on with the bass player singing, but I think they broke up. They released an LP, Lisaa Verta Historiaan, with the stupidest lyrics ever put on record, glorifying war, violence, and racism.

APPENDIX

APPENDIX has been gigging quite a lot in their area, and not that much in southern Finland. When they played at the Puntala Rock '83 festival, the bass player got a beer bottle to his head. Their first LP got released in Germany, and they're working on their second now, with the music progressing more into 'rock'.
Some other bands who need mentioning are: KANSAN UUTISET, whose LP, Beautiful Dreams, is out only in Germany. RUTTO, the only punk band here with a female vocalist, whose EP is out on Laja's (of TERVEET KADET) label, Ikbals. They are planning a second one now, which will be of better quality. I'd like to apologize to Pexi of MAHO NEITSYT for not mentioning his band in my first scene report. They have been going for 3 years and have 2 EPs out. Their style is more '77 style, slower punk, with funny lyrics. UNICEF's first EP is out now. The band contains 2 ex- LAMA members, Jusa and Raitsikka. Don't know how active is because the singer, Tino, spends a lot of time in Norway, and they are on the second Really Fast comp LP from Sweden. At the moment, the bassist and drummer are in the army.

KANSAN UUTISET
photo by Vote

Some interesting bands (but not hardcore) are SIELUN VELJET, who are hard to label. They are very close to punk's original ideal to have the music progress but keep the energy and rawness. They have a 3-sided LP, one mini-LP, and a single. PARAATI contains some Helsinki punk veterans (Epe/ex-LAMA, among others). GEISHA is an all-female group whose music is very simple and charming. They have a 12" out on Johanna.

MAHO NEITSYT
photo by Vote

That's all for this time. More in the future. For a catalog of records and tapes that I distribute, send 2 IRC's or $1 to: P. Tuotanto/ Box 69/ 40101 Jyvaskyla 10/ Finland.
Band addresses:
TERVEET KADET/ c/o Aijala/ Puistolammintie 29/ 95420 Tornio 2/ Finland
KAAOS/ c/o Jakke Hallikainen/ Makitie 18/ 33610 Tampere 61/ Finland
VARAUS/ c/o T. Vuorenmaa/ Jokipolku 11/ 00780 Helsinki 78/ Finland
RATTUS/ Box 69/ 40101 Jyvaskyla 10/ Finland
APPENDIX/ Poste Restante/ 28100 Pori 10/ Finland
MAHO NEITSYT/ Box 10/ 45141 Kouvola 10/ Finland
RIISTETYT/ Nasilinnankatu 21 C 15/ 33210 Tampere 21/ Finland
RUTTO/ c/o Makinen/ Tapiolantie 3/ 95410 Kiviranta/ Tornio/ Finland
Fanzine addresses:
Laama/ PL 63/ 00421 Hki 42/ Finland
Ulo/ c/o P. Suomaki/ Kotamaki/ 41800 Korpilahti/ Finland
Immortal Punk/ PL 152/ 96100 Roi 10/ Finland
Alamaailman Kapina/ c/o H. Taimi/ Kasvitarhanp. 9 B 42/ 26130 Rauma 13/ Finland
Painajaisuni/ c/o Lintsu/ Laurintie 17/ 65300 Vaasa 30/ Finland
Kaaos/ c/o Matti Saarinen/ Jaakontie 4 AS 12/ 37800 Toijala/ Finland
Systeemin Orja/ PL 89/ 96101 Roi 10/ Finland
Karsa/ JL 42/ 86710 Karsamaki/ Finland
Barabbas/ PL 151/ 00141 Hki 14/ Finland
Hameen Ilkityo/ PL 61/ 37101 Nokia/ Finland
Rappio/ c/o P. Gustafsson/ Kasvitarhanp 9 B 40/ 26130 Rauma 13/ Finland
Lihanukke/ PL 12/ 75701 Valtimo/ Finland
Anti-Destroy/ c/o Marko Kuvaja/ Retkeilijant 8 A 8/ 70200 Kuopio 20/ Finland
Musta Energia/ c/o J. Impola/ Ratsukatu 11 A 12/ 92100 Raahe 2/ Finland

SOME OF THE NEWER BANDS by Risto Eronen

TUOMITTUJEN JUHLA

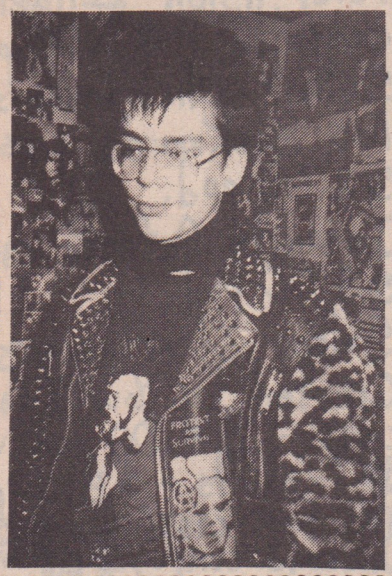
photo by M Saarinen

TUOMITTUJEN JUHLA
From out of the ashes of MARIONETTI has risen this new band. "We don't want to be under the so-called 'hardcore' label, because of the lack of ideas in that scene that is common in Finland. Our musical influences are close to so-called 'thinking punk' bands, like FLUX, CONFLICT, SUBHUMANS, OMEGA TRIBE, CRASS, etc. All our productions (literary and musical) will be released on Rapagonda label (nothing to do with Propaganda), which is a non-commercial alternative founded by a group of individuals". For more info, write: J. Tervakangas/ Tiilentie 20/ 37500 Lempaala/ Finland.

DESTRUKTIONS

DESTRUCKTIONS
"We're fed up because we've seen our name written without the letter "k". It's DESTRUCKTIONS, not DESTRUCTIONS. We're on Pax Records next compilation Lp, and will have an EP out soon to follow up our Vox Populi LP, which is out in Germany". For more info, write: Mike Poison/ Torpparintie 1A/ 28450 Vanha-Ulvila/ Finland

KUOLEMA
"We've had many practice places, but have always gotten kicked out. At the moment, we've got quite a good place, but it seems that we'll be kicked out of there too. When we started, none of us could play, but we're getting better. We've had only 2 gigs. Both have been interupted cos we've been so drunk. we're on a couple of comp tapes, as well as Hardcore '83 comp LP. Propaganda would like to put out a cassette LP, but we're not sure. Our influences are CHAOS UK, DISORDER, CRUCIFIX, KAAOS, VARAUS. BASTARDS and RIISTETYT are getting too soft sounding. We love noise more than anything. Hope everything gets better when this fucking winter is over." for more info, write: Juki Pfaler/ Hakamaantie 6 B 8/ 94200 Kemi 20/ Finland


MELLAKKA

MELLAKKA

"The band is from Rauma, which is quite a small place. It's a nice place, but there are some people who can't stand us. They think everybody should look the same. We think everyone can be whatever he/she wants to be. Finland should be a free country, but that won't work unless kids stop fighting each other (we've heard that punks fight each other, but not here in Rauma)". For info, write: Jappe/Mellakka/ Penunvahe 1/ 26130 Rauma 13/ Finland.

SEKAANNUS

SEKAANNUS

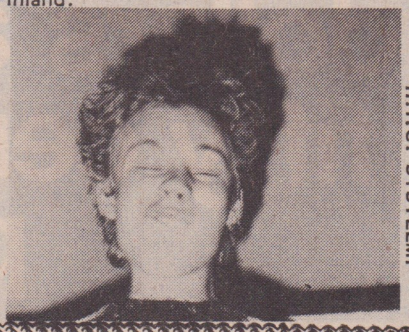
"We play mid-tempo punk. Religion and people are the main themes. We've got about 20 songs at the moment. Before summer we hope to get an EP out, sharing it with another band, MASSACRE. It will be on our own label. We have some gigs lined up, so everything looks quite nice". For info, write: Sami/ Vuorenmaantie 22/ 34800 Virrat/ Finland.

VAURIO

"We practice in the upstairs of a children's home, which was given to us by the town of Naantali. We will have a much-delayed EP hopefully out soon. Like and Lahti of the BASTARDS were there helping us record it. Everything got real messed up. We want to say this about fanzines: they are a fucking great thing. There are good ones and bad ones, but the main thing is that somebody's out there making them." For info, write: Sauke Salomaa/ Kaivokatu 6 B 10/ 21100 Naantali/ Finland.

H.I.C. SYSTEEMI

"We formed in August, after the Second World War, when we didn't know about the Third World War. We live in Ylivieska, a small town with reindeer. We make drinking songs. When we're not playing, we take care of our relationships to Alko (Finnish liquor shop). As for the peace movement, they are a very serious thing to consider because they have the strength to march in the rain. The army is shit, and we won't go voluntarily. We hope to do an EP on Propaganda, if they want us. Our message to Finnish punks: don't take everything so seriously. There's more than war to sing about." For info write: Pauli Someroja/ Perala/ 84100 Ylivieska 10/ Finland.


H.I.C. SYSTEEMI

Hi again! Since I last wrote, there hasn't exactly been a revolution in Denmark. But there has been an election for parliament which turned out very badly. Things were awful before, when the Social Democrats had power, but it's gotten worse now since the consevatives won. So, let's leave this dreadful subject, and see what's happening in the Danish punk scene.

Never before in our young history has so much vinyl come out at once. It's still not enough though. The SODS have released their third LP, under the name SORT SOL (Black Sun), and it's great and very different. Lydia Lunch sings on 2 songs. Another band from Copenhagen, the well-known CITY-X, have released a 4-song EP, Dansende Drenge. Unlike the SODS, they still play punk (not hardcore), in a melodious and varied manner. They are one of the oldest punk bands, and may still be the best. ELECTRIC DEADS, from the suburbs of Copenhagen, have put out their third EP, Mind Bomb, which includes 5 very hot songs. They are better produced than the earlier records, and faster (although poppier). The band owes an awful lot of money, but are still intending to record their first LP. The guitarist, Kevin, told me they've changed their style, and I guess they'll be heavier. That's OK with me, cause Kevin is a great guitarist. He and JOHNNY CONCRETE (a guy from the city of Aarhus who puts out a zine and more) have produced a tape called Predictions. It's really hot stuff, though nothing revolutionary.

Also in Aarhus, there have benn 2 other releases. WAR OF DESTRUCTION's debut EP is out, featuring 7 raw and fast songs, which puts them near the top of Danish hardcore. The ZERO POINT's EP is likewise out on Spanrecords, and is good. They play a slower type of HC. More vinyl is planned from this label, the next being an EP or LP by CRAP.

The split EP by RAZOR BLADES and FLERE DODE PANSERE sold out fast. The former have recorded their second EP, Plastic Messiah, and should be out on DK Decay by the time you read this. It contains 8 songs, done in a brilliant experimental hardcore style. DK Decay will also be releasing a high quality compilation tape of Danish bands called A Welfare State In Decay. The Boston Tea Party label in Albertslund have also put out a couple of compilation tapes and are planning more. You can send demos to them c/o Fosgaarden 6 I.TH., 2620 Albertslund, Denmark.

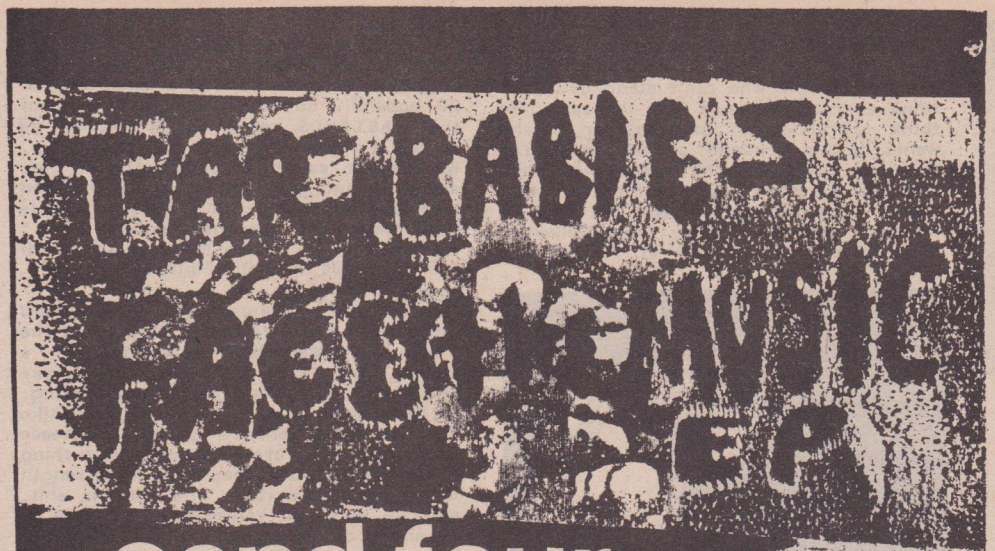
There haven't been a lot of gigs, because it's too financially risky, but we have recently seen the BASTARDS and RATTUS from Finland, and M.D.C.

For more info on the Danish scene (plus we have got most Danish punk records and tapes for sale), send a IRC and we'll send you a list. Write me, Yrsa, c/o DK Decay, Tietgens Alle 118, 5230 Odense M, Denmark.

ELECTRIC DEADS

ENOLA GAY

DISRESPEKT



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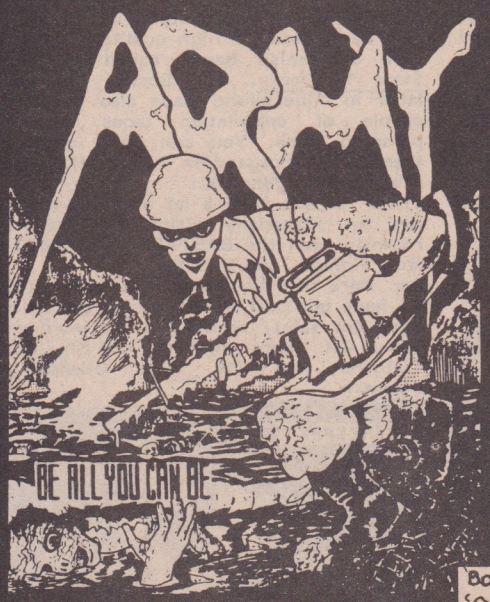

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ITALY

SOME OF THE MANY BANDS MENTIONED IN THE LAST FEW ISSUES OF MRR—

SPECIAL THANX TO: TVOR, BRAINS OUT, CHERYL BROWN, SCHIAVO ROBERTO, REBEL VOICE, N.D.F., CONTROCULTURA, STRAIGHT EDGE.

Dear kids of MRR--it's Marco here. First off, I want to say to all the American and foreign punks who want to get some Italian hardcore records, that you can write to me for a free list. Me and a friend distribute most Italian records and tapes in my city, Milano, which is where punks are a real underground force. My address appears at the end of the article. Also, shops that want to get copies of records and tapes, please contact me.

The punk movement and scene in Italy has been growing these past 2 years, as have the problems and fights between us. Now you can see lots of skinheads who say "punks are just trash" and try to be violent. Or you can see the poseurs with their new clothes from London. But there are also great things here. Here in Milano, two years ago we opened up a club called Virus., where there are gigs every week. The place is an occupied house, where punks live too. We do other things out of this club too:plan against nuclear war, the army, etc. Kids come from all over Italy to our gigs, and we have organized 2 or 3 demonstrations too. There's also room for the bands to practice.

Near Bologna there's a city called Modena. Capri is a little city near this, and there's a club called Tuwat. It is also self-governed by punks. And like the Virus, the prices are very low because we aren't interested in making money--only giving bands the opportunity to speak, right? This is very different from the big rock clubs, which charge very much.

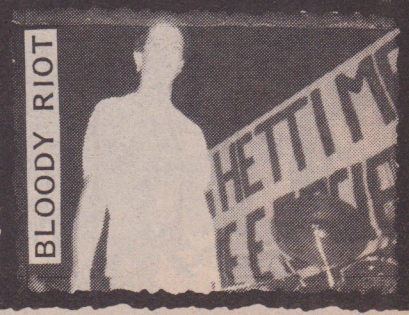
Most of the punks here live at home with their parents because it's impossible to find cheap housing here. The police are very repressive against squatting too, so most punks meet on the street or in pubs. Lots of punks follow anarchist ideas, and the first punk collective was the Anarchist Punk Collective of Milano, who made Virus. Now there are others in cities like Bari, Bergamo, Torino, etc., where punks are meeting to unite and create places where they can make what they want. Something is growing now!

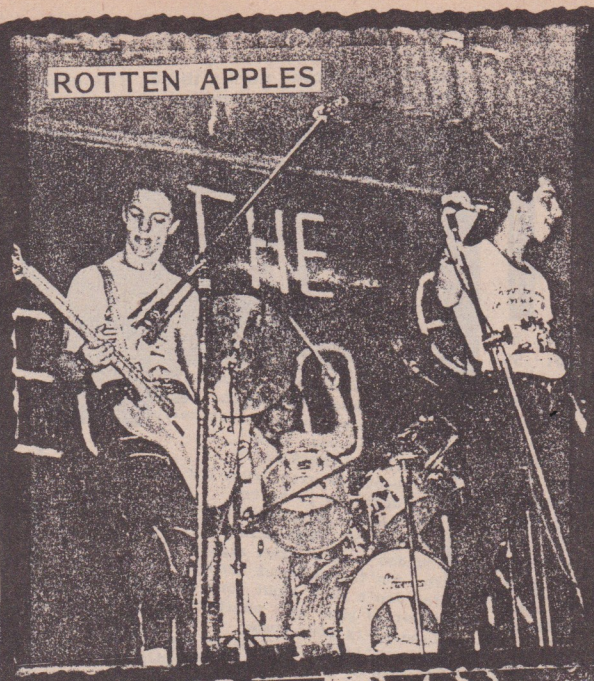
Here are the addresses of the most frequently published zines. TVOR/ Stiv Rottame Valli/ Via Zezio 28/ 22100 Como...Straight Edge/ Marco Lupacchini/ Via E Carelli 73/ 00168 Roma... Attack/ Diavlery Productions/ Via Mocinelli 19/ 40136 Bologna. Attack is run by a group of anarchist punks who have created a

CRASH BOX

distribution of lots of Italian and foreign records, tapes, and zines at very cheap prices...from punks to punks. They also have Attack Records and have released some EP's of Italian bands. Also, there's some punks in Torino who have started their own label, Disforia, and have released some tapes with lots of Italian bands at cheap prices. They too distribute local and foreign records, and have a zine called Disforia too.

I, along with a friend, put out TVOR zine (which means "Empty Heads Broken Bones"), and I do distribution too. Our

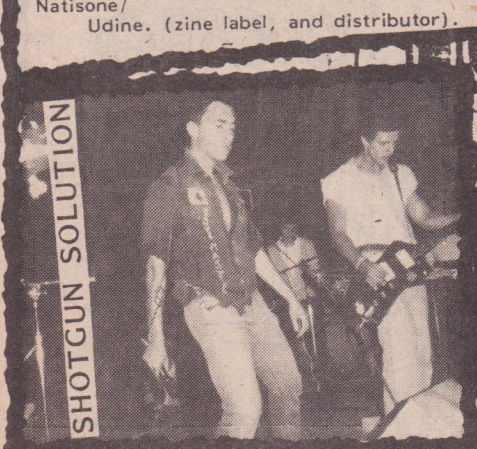


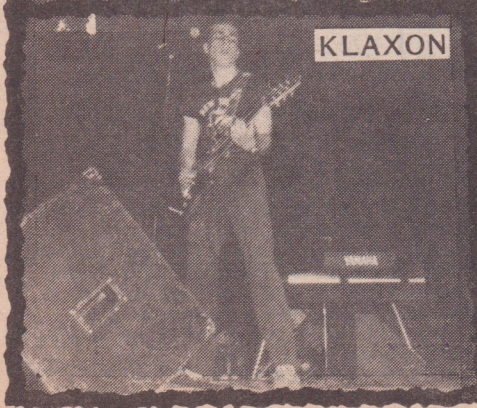


next dream is to open a shop for our things. Any American bands who come to Europe and are interested in playing, contact us at the address below, and we'll organize some gigs in our little clubs.
At the moment, there are lots of good bands. Some of them have broken up (CHELSEA HOTEL, INDIGESTI, CRASH BOX--my band, I sang), but others like REIG have released a 45. We've been waiting for the new NABAT and PEGGIO PUNX EP's, and for the SHOTGUN SOLUTION EP, which will be one of the greatest EP's ever released here. Also, there is CHEETAH CHROME MOTHERFUCKERS, IMPACT, I REFUSE IT, and many others. WRETCHED plans to put out a new record.
Here are a few other addresses:
Virus/ Via Correggio 18/ 20100 Milano
Nuova Fahrenheit zine/ Andrea Menichini/ Via Roma 22/ 33049 S. Pietro Al Natisone/
Udine. (zine label, and distributor).

Disforia/ Tomasulo/ CP 203/ 10100 Torino Centro
(label, zine, and distributor).

That's all for now. Here is my address for distribution, contacts, etc: Marco Medici/ Via Abbiati 4/ 20148 Milano.
P.S. Remember--MORE THAN FASHION, MORE THAN MUSIC!





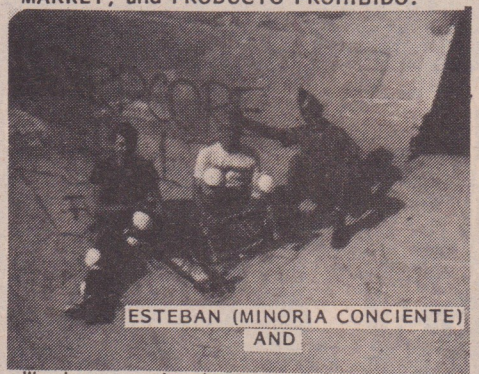
TIJUANA-This is a relatively small city in Mexico, and there are only about 50 punks. Some are skaters, some are straight edge, some are skinheads; but that doesn't matter because we are all united for three big reasons.

The first one is ANTI-SYSTEM, because the government thinks it can decide our future and what to do in the present. That's a lot of shit because we have brains and can think for ourselves.

The second is ANTI-WAR, because they kill a lot of innocent people just to gain power. They build more bombs, and then sit back and laugh as we run for cover as they drop them.

The third reason is we don't like discrimination because we think all the people in the world are equal (MEN, WOMEN, BLACK, WHITE). we will accept you for what you are, not how you look.

There are five bands in Tijuana. One is SOLUCION MORTAL, who are looking for a new drummer, and then will be playing out again. MINORIA CONCIENTE need a singer, and I need to buy new drums. There is also ERA RADICAL, BLACK MARKET, and PRODUCTO PROHIBIDO.



ESTEBAN (MINORIA CONCIENTE)
AND

We have a skateboard park, but only 3 punks skate all the time, with another 5 once in a while. We used to have a place for gigs, but the owners won't rent it out to us anymore because they want to make more money. The 4 shows we had were all good. The fourth show was the best because there were a lot of Mexican-American punks there. The crowd had a good time slamming and singing along with the songs.

IMPERIALIST

You're dressed up religiously
You're dressed up generously
You're dressed up democratically
Business is your life
IMPERIALIST IMPERIALIST
You negotiate with lives for power
Your doctrine is to rob
Your banner is treason and with it invasion
IMPERIALIST IMPERIALIST
You don't care about rights
You don't care about hunger
You don't care about your victims
Power is your only ambition
Liberty is your enemy
And you'll use weapons to buy security
Because of your defect, cowardice
Your system will fall
Against you a revolution
Your decline will come
And in shit you will die.

I think more bands will be coming out of Tijuana because we are becoming more united. People on the streets are asking us more and more what we stand for, and when we tell them, they like it. They are mostly scared to help us, but some are starting to, and I think a lot more will in the future.

If anyone wants to trade tapes or records or wants to write, I suggest you do so at our P.O. box across the border in the U.S., because the mail is faster that way. Write: Desorden Social zine/ P.O. Box 3175/ San Ysidro, CA 92073. Thanks, Esteban.

P.S. This report was written a few months ago. Since then, things have gotten worse. There are problems with the cops, and among punks. This country is fucked up because the police and government are exploiting everybody. It's supposed to be democratic, but that's not how it is. You can't say what you feel because you'll get arrested. Lately, there hasn't been many gigs, so we are on the streets more. The cops take punks to jail just for walking around. Also, our scene is more divided, but I think it would be better if we worked as a whole. Nothing can be accomplished if we are seperated. Ultimately, it's our problem if we can't talk the problems out and try to solve them.

More news from down south, amigos. Thank fuck LOS JODONES have finally broken up. Those bastards ruined many great shows, and their stupid, sheeplike followers beat up many people who only came to have a good time. Unfortunately, GUERRA have also split up. LOS FEOS did so temporarily, but will regroup when their singer returns from Brasil. MUERTE have a new line-up, and now gig more than any other band.

There have been punks in Argentina since '78, but there were no bands for a long time. The punks were mostly stupid, poseur, art students who only knew about punk from what they read. Around '79, LAS IDIOTAS, DEFICIENTE MENTAL, and LOS DEGENERADOS began playing, but they were shit and all dead and forgotten by now. LAS IDIOTAS put out a 45, but it ws full of sexist shit. But the good news now is that the scene is no longer strictly from Buenos Aires. NINOS PELIGROSOS and MALA SUERTE are both thrash bands from an area called Panama, which is a collection of industrial towns north of B.A. ENCARGARSE and EL DOLOR DE CABEZA are from Rosario (I can understand that, since it's where I'm from--the most boring place in the world). The new Buenos Aires bands are LOS ENOJADOS, ENFERMO CHISTE, and MAMAS TRANQUILOS (the funniest band ever). From Guadalajara hails DEMONSTRACION and FIEBRE (they're as fast as any American bands, and noisy too). And finally ASQUEROSO & DESORDENADO, who are an intense HC band from Cordoba, although they've been living in B.A. recently.

A new place to play has opened, called La Casa De San Gregorio, owned, believe it or not, by a local church! A lot of Argentine priests are much more radical than you could imagine. A new zine called Unidos Nosotros Somos Fuertes (United We're Strong) is starting. And finally, PERRO COME PERRO have not broken up, but have moved from Panama to B.A.

That's it! I know Argentina is not exactly 'hardcore heaven'. Juan

All Hell Breaking Loose

Lebanon

The Long Road to Disaster

BY JERRY BOOTH

Lebanon. The name conjures up an endless series of nightmarish visions... the murderous blitzkrieg of the invading Israeli army, the seige of Beirut, the massacre of hundreds of defenseless Palestinians in the Sabra and Shatila refugee camps, the bleak scene as the corpses of 241 U.S. marines were dug out of the ruins of their bombed-out barracks.

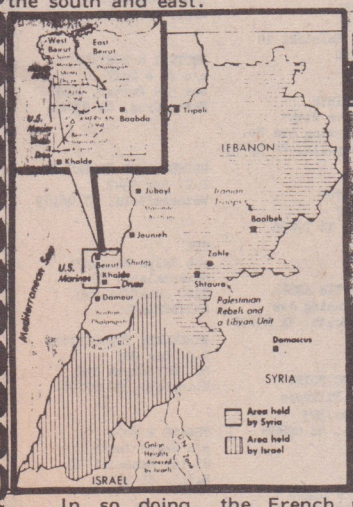
But what the fuck is really going on here? Why do these hazy groups continue to fight and butcher each other with an inexhaustible energy that is almost as fascinating as it is deplorable?

I don't have all the answers, but there are a few relatively straight forward things you should know about Lebanon that will help you sort through the newspaper reports.

First, and most importantly, 'Lebanon' as we know it today is purely a creation of Western imperialism. Now that sounds like soemthing you'd read in a rag like Maximum Rock 'n Roll, but it's true. The French drew up the current political boundaries for Lebanon in 1918. Their goal was to carve out an easily controlled colony from what was then known as Greater Syria. By securing Lebanon, they hoped to control, and make money off of, the trade between Europe and the Middle East.

To accomplish their goal, the French pinned their hopes on the rugged Christian groups who had long ago succumbed to Moslem pressure and retreated to the isolated mountains around Beirut. In these inaccessible reaches, they had flourished for centuries while all around them the region filled with Moslem and Druze settlers. The heart of their stronghold was known as Mount Lebanon, and it was from this that the modern colony took its name.

But this small mountainous region by itself was useless to the French. They wanted more. So they created 'Greater Lebanon' by annexing surrounding Moslem and Druze lands (naturally, they did this without consulting any of the people affected by their move). These included the coastal cities of Beirut, Sidon, Tyre, and Tripoli, as well as large territories to the south and east.



In so doing, the French may have created an 'economically viable' colony (as they claimed), but they also made a fatal mistake. In their greed they swallowed so much Druze and Moslem land, that the Christians became a minority in the land they were supposed to run.

In another classic case of double dealing, the French promised that Lebanon would be autonomous. But at the same time, they petitioned the League of Nations for a mandate to run the country. Since the League of Nations was dominated by the Western powers, including France, they received their mandate. Lebanon remained a colony well into the 1940's.

The seeds of destruction were now sown. Indeed, the last seventy years of almost constant warfare has been dominated by the struggle of the Moslem and Druze for political control of their country against the colonialists and their Christian puppets. This internal conflict has been further exascerbated by subsequent geopolitical rivalries involving Syria, Israel, the P.L.O., and the two super powers

The next point to consider is the identity of the current president of Lebanon, Amin Gemayel. I use the term president loosely, for as I write this his government has disintegrated and his army is refusing to fight. Gemayel is the oldest son of Pierre Gemayel, one of the most powerful and ruthless Christian warlords in the area.

Pierre Gemayel is also the founder of the Phalange. Named for the Spanish fascist movement, and patterned on the Nazi youth groups Gemayel had seen in Germany and Italy in the 1930's, the Phalange are dedicated to preserving 'the Christian character of Lebanon.'

Much as Hitler created the myth of the superior Aryan race to justify the murder of millions of Jews, the Phalange have created an elaborate mythology that they are the direct decendents of the Phoenicians to justify the murder of thousands of Moslems. It was the Phalange militias that the Israelis let into the Shatila and Sabra refugee camps, secure in the knowledge that they would murder the inhabitants in an appropriately efficient manner. The Gemayels, and other Christian warlords like them, have also used their militias to amass huge fortunes in the country's vice and rackets trade.

With a family history like this, it is little wonder that Moslem groups would look upon Gemayel's government with suspicion. When he used the Lebanese army to clear the Moslem militias out of West Beirut, while virtually ignoring the Christian militias in East Beirut their suspicions were confirmed, and they withdrew their support from him.

There's another basic misconception that keeps popping up in Western press accounts on Lebanon. This is the myth of the Moslem 'minority.' It's true, there is no single group that has a majority in the country, but all observers would agree that the Moslems as a whole constitute well over half of the population.

This is important, for Lebanon's government is stacked in favor of the Christians because they claim to still be in the majority. Since they haven't allowed an accurate census to be taken in the country since the 1930's, political representation is still based on this assumption. For this reason, a Christian always holds the presidency, while in parliament the Christians hold six seats for every five held by Moslems. Moslems do hold government positions (the Prime Minister is always a Moslem), but the Christians keep the real power.

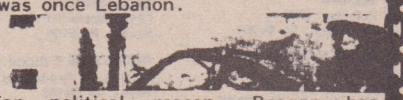
The primary power behind the Christian's control of the coutnry rests in the West; specifically France and the United States. The French occupied the country until 1946, and since then the United States has inherited the colonialist's role.

In the 1950's, for example, the CIA financed the election of President Chamoun with the excuse that he would help them fight communism. In May 1958, the Moslems rose up against Chamoun. Their rebellion started strongly. Soon they held Beirut, Tripoli, Sidon, and the northern Bekaa Valley. Chamoun called to the United States, and Eisenhower responded by sending in 12,000 marines to 're-establish the authority of the government.' The revolt was put down.

The situation was summed up well by a retired U.S. diplomat. "Chamoun diddled us. 1958 was really a Lebanese revolution. By sending in the Marines we blocked the natural developments which involved giving the Moslems a greater voice in politics."

When Israel invaded Lebanon in June of 1982, their goal was virtually the same: to set up a right wing Christian government that they could dominate. And, with the help of U.S. diplomacy, they almost succeeded.

Now, once again, the Moslems are on the verge of gaining political control of Lebanon, or at least the burnt-out shell of what was once Lebanon.



For political reason, Reagan has already decided to pull the Marines out of Beirut until his re-election is assured. He feels it's much safer to lay offshore and lob 16" artillery shells on Moslem positions. But, he needs to do much more. It's high time that the majority of Lebanon's population have more political power. By interfering with their attempts to take control of their country we are only assuring that when they inevitably do gain control, their revolution will be violently anti-U.S.

As history has shown again and again in places like Cyprus, Iran, and Viet Nam, the legacy of Western colonialism is chaos. Washington continues to view local struggles for independence and justice as East/West clashes, and refuses to see the damage done to the growth of indigenous institutions by Western meddling. It's high time that we keep our hands off Lebanon and let events run their natural course.

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"KILL BY REMOTE CONTROL"

REVIEWERS
(JB)JEFF BALE
(RF)RAY FARRELL
(Pus)PUSHEAD
(CL)CHIP LAMEY
(JR)JACK RABID
(RS)RUTH SCHWARTZ
(SS)STEVE SPINALI
(TY)TIM YOHANNAN

If you want your stuff reviewed, please send all 'for sale' records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR, BOX 5760, BERKELEY, CA 94709. If you want it reviewed and given airplay on the radio show, send two copies to TIM Y, MAXIMUM ROCK'N'ROLL, BOX 288, BERKELEY, CA 94701.

In the next issue of MRR, we will be commenting upon the current state of the hardcore punk scene. As a part of that attempt at assessment, I'll be discussing some of the difficulties and contradictions besetting our reviewers. This time, however, I only want to make a couple of brief announcements.

First, Keith and Dena, the editors of a U.K. fanzine (called Suicide? No! Murder) which focusses on U.S. and international hardcore, have opened up a small retail shop in order to sell foreign records to British punks. They are trying to find out the wholesale price of five copies of independent punk releases so they can order them for their shop. If any punk bands are interested in having small quantities of their releases sold in the U.K., please send wholesale price information to:

Spoilet Records
c/o Dena & Keith
4 Morna Rd.
Camberwell
London SE5
ENGLAND

That is also the address of Suicide? No! Murder fanzine, so you might want to include a a sample for review as well.

Second, a dedicated French D.J. named Gerard Miltzine has a weekly two-hour radio show which focusses on international hardcore and other alternative sounds. I've heard a tape of the show, and he features a lot of American punk bands. Any groups who want some airplay in Lyon-- the biggest French city after Paris--should send him a copy of their releases. His address is:

Gerard Miltzine
23RD 7AL Leclerc
38000 Grenoble
FRANCE

Last, but not least, is Mick Mercer. Mick is a writer for several English zines, including Punk Lives and Zig Zag, which have a combined circulation in the thousands. He is interested in reviewing American and foreign punk and post-punk releases, so if you want exposure for your band, send records, pics, and info to:

Mick Mercer
129 Clare Rd.
Stanwell, Staines
Middlesex TW19 7DT
ENGLAND

He' trying to break down nationalistic barriers to communication, as are the others, so do your part and help yourself at the same time, O.K.? That's it for now.

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AMERICAN SOCIAL HOLOCAUST - "New Alliances" cassette

This is a well-produced demo by a group who were once called FUTURE RUIN. It's no instant classic, but there are certain twists here that make for enjoyable listening. They've got potential, and the tape is well worth the "price." (TY)
(S.A.S.E. to J. White--738 Ruth Dr.--Pleasant Hill, CA 94523)

ARCATA BOYS CHOIR - "Drug Free Youth" cassette

Musical absurdity from some wild northern Californians. Record some characters who are trying for that NEOS sound in their living room, and you'll have the basic idea. Completely incoherent garage thrash, more experimental than listenable, though some of the lyrics are worth hearing. (JB)
($1.25 to Bob Magee--1935 "H" St., apt. 8B--Arcata, CA 95521)

A.W.O.L. - cassette

A fairly original 15-song demo with some good musicianship, fairly non-standard structures, and really gruff vocals. Most of the tempos are medium- to medium-fast. (TY)
($1 to 33 Brook Dr.--Hershey, PA 17633)

BAD POSTURE - "Get Tough" 12" EP

The eight tracks on this release showcase BAD POSTURE's hysterical brand of aggressive funnypunk to its best advantage. The title song and "Time for Smack" are good examples of this band's abrasive, mid- to fast tempo hardcore assault, and while I admire their on- target lyric sense, the song structures could use more catchiness and originality as a rule. Nonetheless, there are some nice, gravelly vocals on this entertaining disc, so give it a listen. (SS)
(Church of Tweak--170 East 2nd St. #28--New York, NY 10009)

BLIGHT - "The Dream was Dead" EP

The long-awaited release by an inactive band featuring Steve Miller--ex-FIX guitarist--and dear ol' Tesco (MEATMEN), getting down and dirty in a slow, noisy, art-damaged, and--dare I suggest-- FLIPPERish drone with the purity of true nihilists. I find it a little refreshing in a musical sense, and a fine way to start my day if I don't want to get out of bed. (RS)
(Touch & Go--P.O. Box 716--Maumee, OH 43537)

BORSCHT - "Primitive Borscht" cassette

Nine songs in a melodic thrash mold that's more reminiscent of certain So Cal bands like the ADOLESCENTS than the East coast approach. Musically, it's really tight and fairly zesty, and the lyrics are also generally coherent (though there are occasional examples of retardo stuff, both intentional and unintentional). (TY)
($3 to Borscht--95 S. Magnolia St.--Pearl River, NY 10965)

BREAKOUTS - "No More" 12" EP

This should have been reviewed two issues ago, but we bungled somehow. Sorry. In any case, the new BREAKOUTS line-up, with its incredible double-guitar power, is far superior to all their earlier incarnations. The material here includes hook-filled mini-classics (like the title track and "Trouble"), chunky thrashers (like "Join Me Don't Join Me"), and even a loud quasi-experimental number ("B.D.A."). Many of the arrangements are terrific, the production is unusually strong, the lyrics are timely, and the overall effect is uplifting and engaging. (JB)
(Acclerator--1039A Page St.--San Francisco, CA 94117)

BURNT - "The M.P." EP

Primitive mid- to fast-paced punk with a garage aesthetic and some fetching guitar parts can be found on this debut. The production is uneven at best, and the music is occasionally sloppy, but the BURNT display enough enthusiasm to make up for these shortcomings. "Industrial Accident" is a minor classic, due in part to an amazingly cool chorus. (JB)
(Mutha; write to Burnt--47 Myrtle Ave.--Midland Park, NJ 07432)

CONDEMNED TO DEATH - "D-Day" EP

I like C2D because they epitomize the late S.F. "vat" soul. Here, they offer six ripping semi-thrash numbers that are real spirited. The songs are good and rousing, but they constantly remind me of other bands. Still, it's hard not to like them. (RS)
(c/o Angie Mima--312 Guerrero--San Francisco, CA 94103)

CONFEDERATE - Surrender or Just Fight LP

Some classic So Cal sounds are captured on CONFEDERATE's debut album. With its melodic guitars and songs, multi-tracked vocals, and fine production (courtesy of ex-ADOLESCENT Rikk Agnew), the listener is treated to a non-innovative but enjoyable release, not unlike the VANDALS' debut. (TY)
(Revenge--P.O. Box 4--Placentia, CA 92670)

DICKS - "Peace?" EP

Here are three ditties that rouse all the "protest and survive" sentiments you might need. "No Fuckin' War" is a slow, grueling masterpiece that's simple but powerful, and will have you singing along before the end. The other songs are short, quickly-delivered minor chord headbangers in the best of the new DICKS style. I especially like "I Hope You get Drafted," an unrelenting anti-stupidity song directed at "apolitical" punks, which I'd like to see being sung in streets, busses, and homes all over the world. Somebody finally had the guts to come right out and say it. (RS)
(Dicks--P.O. Box 425--San Francisco, CA 94101-0425)

DECRY - "Symptoms of Hate" EP

A proficient debut EP from this L.A. band. The lyrics are thoughtful, the production is good, and the delivery is fast, but they tend to reduce the songs to a formula by throwing in similar breaks and changes of tempo which confuse me. Although they show potential, it needs to be developed. Not bad. (RS)
(Insane Industries--P.O. Box 3272--Arcadia, CA 91006)

DICKIES - "Stukas over Disneyland" 12" EP

The DICKIES' first vinyl in almost four years ranks up there near their previous funnypunk triumphs. Most of the eight songs here veer toward amphetamine pop, with irresistable layered choruses to boot, but the highlights include the poppish "Rosemary", "She's a Hunchback", and an incredibly fast cover of LED ZEP's "Communication Breakdown." Buoyant and entertaining as hell! (SS)
(Dickies/PVC)

DON'T NO - "No is All He Knows" cassette

This is a pretty good thrash debut. While DON'T NO don't break any new ground, they do have snap. The drumming and bass playing are hot, the vocals have back-ups, and the lyrics are pretty sharp, with a definite straight-edge bent to them. (TY)
(Albee--2209 Superior Ave.--Venice, CA 90291)

D.R.I. - "Violent Pacification" EP

By now, everyone should know that D.R.I. are one of the fastest, tightest, and most powerful thrash bands in history, and their new EP is a total killer. The title cut is a bit slow for them in parts, but the rest are faster than the speed of sound. If these guys aren't intense enough for you, try pulling your teeth out with a pair of pliers. Awesome. (JB)
(R Radical--2440 16th St. #130--San Francisco, CA 94103)

FAITH - "Subject to Change" 12" EP

What can I say? Wherever MINOR THREAT left off, FAITH might be able to step in. Even though I worry that they might be too much of a sound-alike, they're cool. They play fast songs, slower songs, and songs with shifting tempos, to which they add interesting studio bits, a lot of spirit and energy, and sincere discussions about the day-to-day aspects of their lives. Could become a classic. (RS)

(Dischord--3819 Beecher St. N.W.--Washington, D.C. 20007)

FATAL VISION - "Zeitgeist" cassette

FATAL VISION perform decent basic thrash, but writing lyrics is their real strong point--the themes of alienation and manipulation are handled with far more sensitivity and sophistication than one normally finds. The music could benefit from further development, though "The Grass and Sheep Saga" is an outstanding track. (JB)

($3 to J. Earing--Unsound Music--P.O. Box 216--Centreport, NY 11721)

FINAL CONFLICT - "In the Family" EP

This 4-track effort presents thrash of screaming intensity and instrumental punch, addressing themes of teenage angst and rebellion. FINAL CONFLICT are particularly adept at compositions with dramatic yet subtle changes of pace, like the title song and the clever steamroller, "Self-Defeated." Heartfelt, riveting, and therefore highly recommended. (SS)
(Reflex--Box 8646--Minneapolis, MN 55408)

HATED PRINCIPLES - "The Curse of Prince Hated" EP

HATED PRINCIPLES' song structures may not be as provocative as they really should on this 5-song debut EP, but their lyric sentiments and engaging sense of humor add spunk to this effort. "Burn those Churches" has a satiric outrage worthy of G.G. ALLIN, as well as a welcome thrashy power, while the other compositions mine equally nasty concerns with less musical aplomb. (SS)
(Gothic Gospel--P.O. Box 25B13--L.A., CA 90025)

HUNTING LODGE - "Night from Night/Untitled"

The rhythmic, discordant compositions on this single plumb the same nether regions of industrial music as S.P.K., but with more insistent repetitiveness. Both tracks here follow in the same path as the band's Will LP, and while there are no revelations, the music is solid and often quite hypnotic. (SS)
(S/M Operations--Box 1282--Port Huron, MI 48060)

HOLLYWOOD AUTOPSY - 1960's Hipp LP

P.I.L. meet the SHAGGS, CRAMPS, and BUTTHOLE SURFERS on a bad 60's acid trip, stumble over FLIPPER's corpse, and rise (barely) above the basement. Enter the ghost of the 13th FLOOR ELEVATORS, and you have it. These guys prove that Sky Saxon is dead! (TY)
($5 to H. Autopsy Fan Club--334 Ogden #42--Jersey City, NJ 07307)

KNUCKLEHEADS - "Destroy Discipline" cassette

The KNUCKLEHEADS offer mostly mid-tempo thrash with metal influences. Again, there's nothing new here--it's well-done but predictable, including the themes. But again, given where they come from, it's probably not at all predictable and generic. (TY)
(705 Dearholt Rd.--Madison, WI 53711)

MENTAL CRISIS - "Rules of Conduct" cassette

A gut-punching guitar yields a sonic storming of galloping action. Young, unyielding aggression pumps out some fast mayhem which crosses into dreary slow tempos, then pushes back in full maniac fashion. Reminiscent of early 7 SECONDS, this Missouri outfit needs to grow with the sound they are establishing. The enthusiasm and punch is strong, and there's a dizzying barrage of splashing melodies, but the unoriginal drumming needs its own style. MENTAL CRISIS could be a potential menace. (Pus)
(8959 E. 83rd Terrace--Raytown, MO 64138)

MISSION FOR CHRIST - "Two Jews, a Black, a Woman, and a Cripple" cassette

This is a great band in the abrasive experimental punk vein. Loud guitars, heavy drumming, and interesting rhythms bring groups like NO TREND to mind, but these guys are definitely original. Aware lyrics and a couple of fast blasts add further fireworks, so send away for this today. (JB)
($3.50 to 1448 Sheridan St NW--Wash, DC 20011)

MR. EPP & THE CALCULATIONS -"Live as all Get Out" cass

A 26-song live collection that's real nifty. Whether FLIPPERish noise stuff or MEATMEN-like garage semi-thrash, it's all powerful; intelligent, and biting. The sound quality varies from track to track, but for lovers of feedback, it's perfect. Recommended. (TY)
(Deux ex Machina--P.O. Box 85811--Seattle, WA 98105)

MURPHY'S LAW - "Bong Blast" cassette

Some real silliness from this New York outfit. Musically, it consists of thrash, punk, metal, and reggae all thrown together in a humorous way. Lyrically, I wouldn't want to think that these guys are serious, because the ideas are even more goofy than the instrumental arrangements. (TY)
(J. Gestapo--23-05 33 Road--Astoria, NY 11106)

NEGATIVE APPROACH - Tied Down LP

This NEGATIVE APPROACH album has a slicker and much more powerful sound than their debut EP, but their music still has that blend of rousing thrash and Oi choruses which makes you want to sing along. The gruff vocals are distinctive, the lyrics are unexpectedly decent, and many of the songs are strong (including thrashers like "Live your Life" and the title cut, and tension-builders such as the re-recorded version of "Nothing"). Although there are also a couple of losers (like the heavy metallish "Evacuate"), this is a very good record overall. (JB & RS)
(Touch & Go)

NEGATIVE ELEMENT - "Gone Fishing" cassette

Forty-five--count 'em--forty-five songs are on this tape, probably this Chicago band's entire repertoire. Unfortunately, you can't really hear too much because of the sound quality, mostly live and garage tracks that are almost buried beneath the rumble. You can barely hear some cool shit going on, but this one's more of an artifact. (TY)

(B. Stepe--104 Greenbriar Ct.--E. Peoria, IL 61611)

OUTERWEAR - "Outerwear Limits" cassette

OUTERWEAR mainly present slower, metallish thrash with lyrics that strain to cover the irrelevant. It looks as if these stimulus- starved Ohioans did too much L.S.D. Over the course of twenty- four songs, they scream and slither their way into the sicker corners of your heart. Outta sight. (TY)
(New Hope--2729 Shelley Rd.--Shaker Heights, OH 44122)

OTTO'S CHEMICAL LOUNGE - "Fire" EP

The new OTTO'S 7" substitutes a much harder, almost punky attack for their earlier art-damaged approach. Here, the guitars are psychedelicized and a lot louder, and the song structures are basic and consistent enough to allow the listener to adjust to them. In sum, an interesting experimental punk release with some psych and funk qualities, not to mention a charged HENDRIX cover. (JB)

(Reflex--Box 8646--Minneapolis, MN 55408)

PLAIN WRAP - "Time to Change" cassette

PLAIN WRAP play tight, trebly, frantic thrash and punk with melodies. They remind me a little of the D.K.'s, both musically and in the narratives, which sometimes are more like tales. An excellent beginning, so look out for them. (TY)
(6531 Abbott Dr.--Huntington Beach, CA 92647)

PRIMER GREY - "Evil Eyes" cassette

An 8-cut demo from still another young thrash outfit. It's a bit generic and sloppy, as it seems to be a live recording, but remember that they're from Bakersfield (home of MERLE HAGGARD), which is enough reason to support these lads. Actually, there are some sparks of originality--"Hey You" has a certain FEEDERZ feel--so give them time. (TY)
(2612 Courteigh--Bakersfield, CA 93309)

PRIVATE OUTRAGE - "Life and Production" cassette

A budding original approach from this new band (see N. Cal scene report for more info). They combine certain aspects of the early GERMS sound with garage and post- punk qualities, and have interesting lyrics. It should be fun to watch them grow. (TY)
(44 W. Bellevue--San Mateo, CA 94402)

PUKES - "Macho" cassette

With a name like this, it's gotta be "punk rock," right? Right! It's like a flashback to '78 or something, which can be both fun and a bit tedious. The PUKES have an American style of early punk-- slow, garagey, and sometimes silly. The cool part lies in being able to hear the snarly lyrics that jump all over jocks, patriots, and parents in a sarcastic manner. (TY)
($3 to Weegie--300 Eliseo Dr.--Greenbrae, CA 94904)

RIGHTS OF THE ACCUSED - "Mean People Suck" cassette

A year-old tape by Chicago's coolest young thrashers, which was originally supposed to be released as a 7" on Version Sound. Except for the funky title song, the cuts are fast, frenetic, and a bit rough around the edges, but that's no problem unless you're overly concerned about professionalism. I'm not, so I wish someone would press this humorous trash. Yeah! (JB)
(Jay Yuenger--5135 S. Cornell--Chicago, IL 60615)

SECTOR FOUR - "Disclexia" EP

SECTOR FOUR exhibit a garagey mid-tempo approach on their debut EP. They've got a chunky guitar sound and the kind of goofy humor that seems to be common in Florida. "Jump on You" and "Time" are irresistably catchy numbers with cool choruses; "Heartbreak Hotel" is an absurd punked-out trashing of an old ELVIS song; the rest are nondescript. (JB)
(Destroy--P.O. Box 10234--Tallahassee, FL 32302)

SEPTIC DEATH - "Need so Much Attention" 12" EP

Heh, heh. After Pushead's wisecracks at the beginning of his column, I can't wait to review his band's record. Unfortunately, it's good. Oh, well. Actually, it's ferocious. It combines the manic attack of the Boston bands with the recklessness of the best Finnish and Swedish thrash groups. Being a perfectionist, the Pus has worked long and hard on his debut, with excellent results. It should serve as a lesson for many young bands--wait until you've got it together before going public. This shreds. (TY)
(B. Schroeder--2713 Kerr--Boise, ID 83705)

SONIC YOUTH - "Kill yr Idols" 12" EP

We fucked up by not reviewing their recent U.S. release, so here's one of the European debut of this New York combo. They're sort of a refreshing throwback to the "No Wave" era in N.Y.C., especially in the singing and guitar parts, but they've infused it with certain English- or German-style post-punk constructions. It all adds up to "art with an edge." Lyle H's fave. (TY)
(Zensor--Grossbeerenstrasse 88--D-1000 Berlin 61--W. GER)

SLUGGO - "Contradiction" EP

A nifty new thrash band from the Midwest. Their most noticeable characteristic is a vocal style that sounds alternately like the CIRCLE JERKS ("Figure it Out"), 7 SECONDS ("Erase the Thought"), or MINOR THREAT ("Too Bad"). The music is sloppy but exuberant, the production is suitably primitive, and the themes sometimes make you stop and reflect (especially in the title cut and "Up and Over"). Recommended. (JB)
($2.50 to Shag Dog--1314 Ault View Ave.--Cincinnati, OH 45208)

SPIKE IN VAIN - Disease is Relative LP

These guys have an angular, experimental sound with hardcore feeling. The vocals are nasty and they've got a few faster straightforward tunes (like "Dear Departed"), but in general they rely on too many time changes and awkward structural shifts for my gut-level taste. I listened to it at 3:00 AM, so don't take my word for it. Find out for yourself. (JB)
(Trans Dada--3316 Elsmerse Rd.--Shaker Heights, OH 44120)

TARGET OF DEMAND - "Man's Ruin" 12" EP

This new Long Beach hardcore group seems to have been influenced quite a bit by D.R.I. The comparison shouldn't be exaggerated, however, because T.O.D. add characteristic So Cal hooks to their intense thrash attack, and the results are startlingly good. Of the songs, "The Poor Rich" takes a potshot at wealthy Malibu residents endangered by mudslides, and "Judgement" and "Plastic Bullets" are particularly savage and to the point thematically. Quintessential American 80's thrash. (JB)
($4.50 to Spitwinkle Music--Box 3554--Bellflower, CA 90706)

TESCO VEE - "Dutch Hercules" 12" EP

Well, the newest T.V. affair is predictably centered around "offensive" themes, including satires dealing with lesbians ("Lesbian Death Dirge"), television evangelists ("God's Bullies"), heavy metal goons ("Wine, Wenches, and Wheels"), New Wave dance trendies (SLY's "Dance to the Music"), and the rap phenomenon ("Crapper's Delight"). The latter three cuts feature music related to their respective themes, whereas the first two have more of a garagey MEATMEN approach. Entertaining as all get out! (JB)
(Touch & Go)

TOXIC REASONS - Kill By Remote Control LP

Live, the TOXICS seem intent on following D.O.A. into a Rock- oriented rut, but this album is filled with sharp songs that lock in firmly on your memory. Most of them are mid- to fast-tempo punkers rather than thrashed-out blurs, and the production fully accentuates the power and subtlety of the band's instrumentation. Unreservedly recommended for its relevant lyrical concerns and some outstanding cuts (like the 7 SECONDS-style "Powercrazed" and the melodic "Stuck in a Rut"). (JB)
(Rough Trade--326 6th St.--San Francisco, CA 94103)

UTOPIAN PEACE MOVEMENT - "A Year in the Making" cass

A "greatest hits" tape from a band previously known as CRIB DEATH. I think this is what Jeff would call "garage punk," since it's obviously a product of Midwestern winter shell shock and deprivation. They have a slower, ominous sound. (TY)
(85¢ to Rev. John Goldfish--1428 Emory Cr.--River Falls, WI 54022)

VERBAL ASSAULT - "Church Hypocrisy" cassette

Nine somewhat sloppy thrash songs with a pretty decent recording quality, but the intelligent political lyrics, which go far beyond the superficial, are the highlights of this tape. Among the subjects discussed are women ("We love Girls") and Poland ("Poland Crisis"). (TY)

(Chris--20 Bateman Ave.--Newport, R.I. 02840)

VARIOUS ARTISTS - "Birth Defect" cassette

An excellent compilation tape that takes a hot cut or so from many bands we've reviewed separately in MRR. Included are the OUTPATIENTS, N.O.T.A., PSYCHO, ZERO DEFEX, C.O.C., the LEPERS, NO LABELS, N.J.F., MOX NIX, the NILS, S.U.M., VIOLATION, RIGHT GUARD, EAT THE RICH, the MONEY DOGS, YOUTH KORPS, and the ACCELERATORS. (TY)
($4.50 to J. Hunting--5417 Morgan Ave. So.--Minneapolis, MN 55419)

VARIOUS ARTISTS - "Eat Me" cassette

This compilation highlights some southern California bands (K- FLAG, WHITE FLAG, KILLROY, and the WALLFLOWERS), and includes others from Tijuana, Mexico (SOLUCION MORTAL), Seattle (DERANGED DICTION), and the Midwest (NO RESPONSE, CORRUPTED SERVICE). Most of this stuff gnaws your speakers apart, so eat this one up before it eats you. (TY)
(B.C.T.--P.O. Box 16205--San Diego, CA 92116)

VARIOUS ARTISTS - Hell Comes to Your House 2 LP

A worthy successor to volume 1. Eight groups contribute a total of fourteen diverse tracks on this compilation, ranging in style from straightahead rockers to power pop and even country & western. While this album is a mite inconsistent from cut to cut, standout tracks by the JONESES, the MINUTEMEN, and the SCREAMIN' SIRENS might make this eclectic, engaging record worth owning for some. I found its party mood delightful. (SS)
(Bemisbrain--P.O. Box 90901--Long Beach, CA 90809)

VARIOUS ARTISTS - "Noise from the Garage" cassette

A compendium of old and new Monterey-area bands. Different styles of punk are represented here, but raw thrash and garagey metal punk predominate. The recording quality is generally poor, making this more of an historical document than a listening pleasure, which is perhaps to be expected. The groups include FALSE ALARM, (another) C.I.A., PUBLIC PROBLEM, DON'T NO, E.O.T.W., (another) KENT STATE, (another) DEPRESSION, and the ever-lovable BIOHAZARD. (JB)
($3 to XXX--506 Forest Ave.--Pacific Grove, CA 93950)

VARIOUS ARTISTS - Something to Believe In LP

YOUTH BRIGADE pay some homage to their native land by including many excellent Canadian bands (the NILS, Y.Y.Y., the UNWANTED, S.N.F.U., PERSONALITY CRISIS, the YOUNG LIONS, ZEROPTION, the STRETCH MARKS, and D.O.A.) on this collection, as well as some L.A. newcomers (RIGOR MORTIS, the TOURISTS) and veterans like the BIG BOYS, 7 SECONDS, KRAUT, CH3, and themselves. A good sampling. (TY)

(B.Y.O.--P.O. Box 67A64--L.A., CA 90067)

YOU SUCK - "You Suck Chant/Get...Off...Stage" EP

A bogus honky disco band whose sole claim to fame is that they are hated. That explains Mykel Board's interest, although after listening i can understand why no one liked them. For novelty collectors. (JB)
(Seidboard World Enterprises--75 Bleecker St.--N.Y., NY 10012)

Y DI - "A Place in the Sun" EP

Y DI continue to display a real intense thrash attack on their first solo release. Stylistically, they don't break any new ground, but they've got a shitload of raw power and supercharged energy. Some of the songs are straightforward and manic (like the great "Friends"), some have an alternating slow/fast structure (like "Out for Blood"), and a couple are slower (like "Another Day"). Pretty impressive. (JB)
(Blood Bubble--P.O. Box 805--Philadelphia, PA 19105)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

BROKEN BONES - "Decapitated" EP

This scion from the DISCHARGE family tree performs highly metallic, fast-tempo hardcore with considerable abandon, and provides some moments of blistering intensity. Aside from the tasty bass guitar licks on "Problem," however, the three songs on this EP owe a great deal more to strong production than distinctive songwriting. BROKEN BONES fail to innovate with this release. (SS)
(Scarlet/Fallout)

COCK SPARRER - Shock Troops LP

After hearing the first three cuts on Side A, with their punchy mid-tempo attack, melodic high-powered guitars, and uplifting choruses, I was on the verge of raving about the survival of COCK SPARRER in top form. But despite the greatness of these songs (one of which-- "Where are they Now"--is a blistering critique of the punks of '77), and one interesting track with a pronounced KINKSish feel ("Out on an Island"), the rest of the album slides into more pedestrian rock 'n' rolly material. (JB)
(Razor)

CRASS - "You're already Dead" EP

Although nobody could respect CRASS' political efforts more, I no longer have any desire to listen to their annoying music. It's not that I object to bands experimenting in principle, but in practice I like to hear fast, raw stuff with a primal beat, and CRASS rarely provide it these days. Despite some intense moments and an out- of-character guitar solo (!), this EP doesn't quite click. (JB)
(Crass)

CROWBAR - "Hippie Punks/White Riot"

CROWBAR are an amazingly dumb new Oi band. "Hippie Punks" is a reactionary diatribe against punks who are sensible enough to oppose militarism and jingoism, and the CLASH cover undoubtedly takes on a right-wing coloration in this imbecilic context. So pathetic that it's downright laughable. (JB)
(Skin Head)

DESTRUCTORS - "T.V. Eye" EP

Yechh! I've already been put off by the many recent releases of recycled DESTRUCTORS material. But I can't abide this new line- up (minus old singer Neil), which has regressed to the point of playing thoroughly boring Rock. If this is their bid for commercial success, they deserve to fall flat on their short-sighted faces. Garbage. (JB)

(Criminal Damage)

GENOCIDE ASSOCIATION - "Sonik Lobotomy" cassette

An amazing 105-track demo that sharply hauls forth wild typhoon madness in incredible bounds. This would be a gigantic English thrash express, but with very close listenings, I noticed that some of the music wasn't even theirs! A lot of your faves are here--B.G.K., TERVEET KÄDET, CRUDE S.S., GANG GREEN, and more--overdubbed with GENOCIDE ASSOCIATION's exhilarating lyrics and vocal tracks. It sounds great, but I don't think this is fair to the bands who made the music, do you? (Pus)
(13 Manesty Crescent--Clifton--Nottingham NG11 9DT--ENGLAND)

GUANA BATZ - "You're So Fine" EP

Somewhat tame psychobilly, sort of a poor man's METEORS. Actually, it's on the same label, which caters to offbeat 50's- and 60's-sounding psych bands. The GUANA BATZ do play some twangy surf guitar, though. (JB & TY)
(Big Beat--132-4 Grafton Rd.--London NW5--ENGLAND)

INSANE/SKEPTIX - [split] EP

A good double-billed 7". The INSANE offer a mid-tempo number with a wall of guitars and a great singalong chorus; the SKEPTIX' cut alternates between slow-building parts and thrash. Worthy material and hot production make this a winner. (JB)
(White Rose)

LOST CHERREES - "A Man's Duty....A Woman's Place" EP

This band is obviously well-meaning, and I share their fundamental values, but their music doesn't always grab me. To be honest, the entire CRASS-inspired quasi-experimental approach to punk is starting to seem more and more pretentious and self-indulgent, especially in the hands of their many imitators. Both parts of "Sexism s Suck" have enough drive to hold my interest, though. (JB)
(Mortarhate--P.O. Box 448--Eltham--London SE9--ENGLAND)

MAU MAUS - Live at the Marples LP

Here's a budget-priced live album with at least sixteen tracks and a whole booklet with every fact you'd ever want to know about the MAU MAUS. The quality is definitely live, which they apologize for on the sleeve, but it's got the energy that every live recording should have. This band is one of the first English bands to be inspired by U.S. thrash, and they're still good, though at this point somewhat ordinary. Regardless, if you like powerful punk, this is a good deal. (RS)
(Pax--P.O. Box 3--Sheffield--ENGLAND)

MARCH VIOLETS - "Snake Dance/Slow Drip Lizard"

A superior post-punk--or is it "positive punk"--record from England's MARCH VIOLETS. They've got an innovative guitar style, and a knack for writing rhythmic, uptempo songs with interesting structures. "Snake Dance" is an exceptional tune not equalled by the flip. (JB)

(Rebirth)

POISON GIRLS - Seven Year Scratch double LP

This two-album set rates as a good value for those who enjoy the socially conscious and unusual pop stylings of the POISON GIRLS. Album 1 combines unreleased and classic P.G. material, some of it out of print for years, while the other disc contains live tracks from a number of vintage concerts. As a retrospective, Seven Year Scratch shows the POISON GIRLS' original music-making off superbly, and I'm sure that fans of both punk and pop will find much of value in this document. (SS)
(Xntrix)

PROTEST - "Vinyl Overload" EP

Skunking punk that chants, howls, and whines. In "Oppressed," a haunting bass line echoes in the foreground as a whipping guitar cry plucks distorted noise in an early GANG OF FOUR-meets-Oi fashion, a very sharp arrangement with chomping drum spatters. It's been a while since PROTEST have had a vinyl release, and with these singalongs and foot stompers, they come out sounding like a very mature SHAM 69 or COCKNEY REJECTS. An enjoyable dose of difference. (Pus)
(X-centric--17 West End Rd.--Cottingham--North Humberside--HU16 5PL--ENGLAND)

RED ALERT - "There's a Guitar Burning" 12" EP

This 6-track EP by a veteran skunk outfit fails to generate much in the way of interesting songwriting or forcefulness. While "The Revolution Will Come" rates moderately well for some tasty riffing and snippets of melody, the rest of the compositions here seem rather generic, and the lyrics are especially unchallenging. All in all, tiresome. (SS)
(No Future)

RIOT SQUAD - "No Solution/Government Schemes"

This new RIOT SQUAD record is in the predictable Britpunk tradition, but the damn thing sounds real good anyway. "No Solution" hits the mark due to its simple but classy chorus, while the flip relies more on speed. Both are improved drastically by a loud-as-fuck drum mix. (JB)
(Rot)

SCREAMING DEAD - "Paint it Black/Warriors"

A slightly disappointing follow-up to their great recent 12". The A-side is a passable but unnecessary cover of the old STONES classic; the choice flip has fantastic back-up vocals that remind me of the early SKIDS. The band's guitar work is also as brilliant as ever, so axe aficionados should seek out this 45. (JB)
(No Future)

SICK THINGS - "Anti-Social Disease" EP

An enigma. The band is English, and all we know is that this EP was recorded in '77 and has just now been released. It's not half- bad either, sort of a cross between the early AVENGERS and X RAY SPEX, with its catchy tunes and a female vocalist. (RS)
(Wall of Noise)

SKELETAL FAMILY - "She Cries Alone/The Wind Blows"

Despite the all-too-obvious SIOUXIE influences, SKELETAL FAMILY have managed to produce something of value here, mainly because of their tasty, haunting guitar work and snappy drum attack. The B-side is more intriguing, with its occasional shrieks, and if this band can hold onto their musical muscle, they could develop into an exceptional combo. (JB)
(Red Rhino)

SOLDIER DOLLS - "What do they Know?" EP

Three songs whose high points are the often dissonant, fuzzy guitar leads. The rest is nothing new, just fairly fast-paced punk with good production. Like I said, the guitar work is the SOLDIER DOLLS' strength, and hopefully they'll accentuate it even more in future releases. (TY)
(Scream--2 Meredith Rd.--Tremorfa, Cardiff CF2 2SX--WALES)

UPROAR - "Nothing can Stop You" EP

The third 7" from UPROAR isn't bad, it just goes in one ear and out the other. It has great production, good lyrics, and I really like the song "Your Empire," but it sounds like a million other English punk records. (RS)
(Volume--30 Ridley Pl.--Newcastle upon Tyne--ENGLAND)

VARIOUS ARTISTS - "Reality Parade" cassette

This provocative tape contains material from a variety of political English punk bands. Although the sound quality varies (sometimes drastically) from cut to cut, the material by the XPOZEZ, the INFECTED, and SCREAM & THE FITS provide enough moments of interest to present an effective cross-section of British underground music. (SS)
(Retaliation--55 Thirstin Rd.--Dyson Hill--Honley, Huddersfield--Yorkshire--ENGLAND)

VARUKERS - "Led to the Slaughter" EP

Flailing guitars, a tight rhythm section, and choruses that stick in your head combine to make this new VARUKERS EP a stellar release. Every song hits you over the head, so snap this sucker up. (JB)

(Riot City)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

AKUTT INNLEGGELSE - "Søppel" cassette

This young Norwegian band originally intended to put out an EP, but they weren't completely satisfied with it. Here, they sound fine to me. The vocals and guitar kick, and the rhythm ain't bad either. AKUTT INNLEGGELSE will soon become one of the many startlingly hot Scandinavian groups, in my opinion. (TY)
(T. Seltzer--Dalbovei 12--1458 Fjellstrand--NORWAY)

BOX OF FISH - "Sex Cat Killer/Erosion"

On this Australian post-punk release, a noisy fuzz guitar overlays heavy bass and drum rhythms, thereby setting an ominous tone. While it may be a bit repititious, there's definitely some original ideas here. (TY)
(Method, no address)

CITY-X - "Dansende Drenge" EP

Another diverse effort by CITY-X. Their new EP contains a pair of awkward post-punk numbers (the title song and "Gnister") and a couple of punkier jams. Even the latter are much more unusual than the standard punk offering, so those with broad taste may find favor with this Danish outfit. (JB)
(Irmgardz--Helsingborgade 13--DK 2100 Copenhagen--DENMARK)

BLITZKRIEG - Complete Disarmament LP

This is a Dutch anarchist band that's been strongly influenced by the approach of their cousins across the English channel, but they've also added some American-type thrash in a few songs. Each track is in a different style, and some are quite innovative, though most are derivative. I personally enjoy listening to this well-executed and well-meaning album. Still, I can only give it a "not bad" rating, so check it out for yourself. (RS)
(Manikaal, no address)

DESTRUCKTIONS - Vox Populi LP

Like APPENDIX, the DESTRUCKTIONS combine diverse influences and come up with a varied and distinctive hardcore sound. From full-tilt thrash with hooks (like "A Tale of the End of the World") to fast melodic punk (like "Suicide") to tense metallic build-ups (like "What Does it Matter?") to memorable amalgams of all of the above (like "Do Something"), this album kicks ass. Highly recommended for imaginative arrangements and great drumming. (JB)
(Propaganda; pressed by Rock-O-Rama)

DEPRESSION - "Money Chain" EP

DEPRESSION's virgin vinyl reveals a shift from the metallic thrash of their demo cassette to a slower, more grinding Metal attack. The tempos are mostly slow and steady, the guitar leads are prominent, the lyrics are excellent, and the overall sound is very English. "World Leaders" is the fastest, most appealing cut. (JB)
(Reactor--P.O. Box 623--Camberwell, Victoria--3124 AUSTRALIA)

D.O.A. - "General Strike/That's Life"

A new release that exemplifies D.O.A.'s movement toward traditional rock music (at least on record). The A-side is an appeal to people to stand up for their rights and join in a general strike, reflecting the mood in British Columbia in November of '83. It's set to music that "sounds like FOREIGNER," according to a famous friend of ours. The B-side is that awful SINATRA song. Enough said. (TY)
(Sudden Death--P.O. Box 65896, Station F--Vancouver, B.C.--CANADA)

ELECTRIC DEADS - "Mind Bomb" EP

Another hot EP from Denmark's ELECTRIC DEADS. Their earlier speedballs have given way to even faster blasts, but without sacrificing their most unique characteristics--a screaming fuzzed-out guitar, and highly-distinctive female vocal styling. I'm so impressed that the redone version of "Fish in a Pool" will appear on MRR's forthcoming "1984" compilation. (JB)
(Electro-Static, dist. by No Aarhus)

END RESULT - "No Master's Voice" cassette

Some of the most intense yet catchy thrash to come out of Australia thus far. This well-produced tape bodes very well for the scene "down under," even if it does have a heavily-produced English accent. (TY)
(Paul--142 Mitford St.--Elwood 3184--AUSTRALIA)

ENOLA GAY - "317 Nitter" cassette

A 12-song studio demo that's well-produced. It's got that chunky drumming that I don't go for too much, but the guitar sound and vocals are real good, and it's real powerful overall. The main problem with ENOLA GAY is that they rely a bit too much on the basic repetitive thrash structure. More variation would help. (TY)
(Anderz Nielsen--Fosgarden 6 1th--2620 Albertslund--DENMARK)

ERIC HYSTERIC - "Fool Around/I Wanna Be a Kid Forever"

More garage grunge from Mr. HYSTERIC. A couple of noisy, almost poppy songs appear here, the best of which is "Wanna Be a Kid," with its cool background vocals, fuzzy guitar, uptempo approach, and lyrics that I can totally identify with. For SHAGGS and old T.V. PERSONALITIES fans. (JB)
(Wasted Vinyl--Obertorstrasse 6--D-6293 Lohnberg--W. GER)

HOLLAND'S GLORIE - "Harde Feiten" EP

An old-style punk release from Holland with a chunky guitar and a garagey feel. "Zwart Geld" has the slowest tempo of the bunch, "Hollandse Signaal" sounds almost exactly like Texas band AK-47's "The Badge Means you Suck," and "Wie speelt..." is a relatively fast, driving number with some powerful double-guitar work. Good, but not exactly "glorious."(JB)
(Holland's Glorie--Postbus 84194--Den Haag--NETHERLANDS)

KIDNAP - "Il faudra bien qu'un jour tout change" EP

The first solo release from this great French band is somewhat uneven in quality. The title song is almost as tremendous as "No S.S." from the Apocalypse compilation, and "Sympa les gros bras" approximates that extraordinarily high standard for medium-tempo "skunk," but the other two cuts are less memorable. Still, it's another fine release from Chaos Productions. (JB)
(Chaos Prod.--26 Faubourg St. Vincent--45000 Orleans--FRANCE)

KANSAN UUTISET - Beautiful Dreams LP

Finnish thrash in the RIISTETYT tradition. More specifically, KANSAN UUTISET produce the sort of incoherent thrash with poorly synchronized vocals that characterized the first RIISTETYT EP, which I found too tuneless and similar-sounding. There are some noteworthy blasts here (like "Army Cannot make the Man" and "Economic Appraisal"), and the less compressed B-side has a better sound quality, but on the whole this album is overly derivative. (JB)
(Propaganda; pressed by Rock-O-Rama)

JERK WARD - "Inside my Mind" cassette

This very young punk band--mostly 14-year olds--thrash and growl their way out of the garage. There's a whole slew of songs here, pretty roughly produced, and they have their say on a whole range of subjects. The guitar work shows promise, and there are some truly crazed items thrown in. (TY)
($3 to Verbal Assault--824 Falkirk Ave., RR#2--Sidney, B.C.--CANADA V8L 3S1)

KANGRENA - "Terrorismo Sonoro" EP

KANGRENA have a raw, primitive approach that goes over reasonably well on faster cuts like "Agonia" and "Fum, Fum, Fum," but only annoys on the slower, tuneless numbers. The spirit is willing, but the flesh needs to age a bit. (JB)
(Anarchi, dist. by Penetracion--Apartado 17.140--Madrid--SPAIN)

K.G.B. - "Treblinka/Luftwaffe"

Strong mid-tempo punk can be found on this single by Spain's K.G.B. "Treblinka" is a straightforward blast with a distinctive bass line and a great guitar break punctuated by screams; "Luftwaffe" alternates between slow portions and accelerated parts with a catchy punk-pop chorus. Good stuff. (JB)
(Dro, dist. by Penetracion)

LARSEN - "No!" 12" EP

A raw garage punk record, and the first funnypunk release I've heard from Spain. LARSEN boast a distorted, trebly guitar sound, a heavy rhythm section, a distinctive vocalist with a sarcastic "nyah, nyah" style, and real basic song structures. The abrasive "Vomitas Sangre" and the uptempo "Nacido de la Pota de un Punk" strike the most responsive chords. (JB)
(Spansuls, dist. by Penetracion)

MALINHEADS - "Hoax" EP

A lot of German thrash bands have a tuneless quality that makes it hard to distinguish individual songs, but the MALINHEADS have more of a catchy, well-produced attack, like many new Swedish groups. Highly recommended for that, and the noteworthy bass playing. (JB)
(Vinyl Boogie--A. Kelling Schallplatten--Gleditschstrasse 45--1000 Berlin 30--W. GERMANY)

MAHO NEITSYT - "Tehdaskaupungin Lapset" EP

The second EP from MAHO NEITSYT comes on strong with gruff sandpaper vocals and an ultra-dense instrumental attack. It's loud, noisy, and much more Oi-influenced than their debut, and I love every minute of it. (JB)
($3 to Maho Neitsyt--PL 10--45141 Kouvola 14--FINLAND)

NEGATIV - "Glitter Hair Cream/Terrorist"

'77-style punk from Switzerland. The A-side has a satirical anti- macho approach and a nice chorus, but the flip, with its loping bass line, primitive guitar lead, tightness, and irresistable singalong character, is by far the better song. Good fun. (JB)
(Negativ--c/o Beatwire--Hauptstrasse 27--CH 4445--Hafelfingen--SWITZERLAND)

NUKKETEATERI - "Toinennäytös/Vastusta nyt Kieltäydy" 12"

This release marks a big change of direction for Finland's NUKKETEATERI. They've moved from fast hook-filled punk to irritating post-punk with a scratchy guitar, a fluid bass, a spry tempo, and an exceptionally annoying trumpet! I can't figure out which song is which, but I liked this band a lot better before. (JB)
(unreadable address)

N.Y.X. NEGATIV - cassette

Rapid-fire spears of crunching velocity and severing vocals of raucous scurry carry this Swedish band into blasting raids of accelerating eruptions. Forged in raw, harsh power and torpedoing speed, N.Y.X. NEGATIV continue the growing headlong attack of Swedish thrash intensity. Buzzsaw guitar slices hack out chaotic rhythms which rip the flesh in bloody convulsions. Full steam ahead! (Pus)
(no address)

PANDEMONIUM - "Who the Fuck are You?" EP

More careening thrash from Holland's PANDEMONIUM. All three songs on this EP are manic as hell, although "No Reaction" has a slow/fast structure. The only problem here lies in the production-- it's a lot more trebly and echoey than their cuts on the Als je Haar...2 compilation, which makes them sound a little tinny. Recommended anyway. (JB)
(Limbabwe--Postbus 1680--Venlo--NETHERLANDS)

RAPED TEENAGERS - "War Child" cassette

A strong politically-minded band from Sweden in the vein of DISCHARGE, including the metal-laced flailing. Quick, turbulent charges of headlong crudeness, dished up with unclean vocal crassness. The recording of this tape is poor, which dampens a lot of the fire, but the effort is still overwhelming in abrasive force. Powerful and creative. (Pus)

(Raped--c/o P. Swedenhammar--Konstruktörsgatan 74--58266 Linköping--SWEDEN)

S.P.K. - Auto-Da-Fe LP

This retrospective album by the current leaders of the Industrial noise set features some remarkable material. Side 1 contains tracks from S.P.K.'s out-of-print Australian singles, including classic cuts like "Kontakt" and "Mekano," while the flip features studio material previously heard on their "Live at the Crypt" tape. Auto-Da-Fe has obvious moments of unevenness and even tedium, but the best compositions here possess astonishing rawness and power. (SS)
(Walter Ulbricht, no address)

STIGMATHE - "Suoni Puri Dalla Liberta" EP

This Italian punk outfit plays pre-eminently catchy mid- to fast- tempo stuff, and seems to have an exceptionally fine sense of orchestration. Production is a problem, though--the drums and vocals are up front in the mix, guitars in the back, which detracts from the level of power this record could have had. Nonetheless, the songwriting is excellent, particularly on the gripping "Corri e Sopravvivi." A promising release. (SS)
(Stigmathe--c/o E. Sirotti--Via Gorizia #89--41100 Modena--ITALY)

TOREROS AFTER OLÉ - "Porom pom Pero" 12" EP

A 7-song treat from Spain. Most of it is medium to fast H.C., but not your run-of-the-bull thrash. It's got unique twists, insistent drumming and bass playing, fuzzy rhythm guitar leads, and vocals that remind me of Fabio from OLHO SECO--gruff but clear. Simple, yet appealingly distinct. (TY)
(Toreros, dist. by Penetracion)

ÚLTIMO RESORTE - "Una Causa sin Fondo" 12" EP

Tight, speedy charges of Spanish thrash from ÚLTIMO RESORTE. Crying female vocals in the vein of RUBELLA BALLET or DIRT, but with their own passionate touch, combined with overall compositions of rapid high-hat/snare slashes and fiery guitar licks, make this a power-packed barrage of dispatched happiness. If there was a hardcore "Sesame Street," I have the feeling that this band would do the theme song. Unquestionably a fun possession. (Pus)
(Flor y Nata, dist. by Penetracion)

VARIOUS ARTISTS - Flowers in the Dustbin LP

This limited-edition album from Sydney, Australia features seven bands (POSITIVE HATRED, VELLOCETTE, the KELPIES, QUEEN ANNE'S REVENGE, BOX OF FISH, WHAT?!, and WORLD WAR XXIV) that push forth a certain energy, but swirls with that so-labelled '77 sound. Raw and still demanding, this is a thrust into medium- paced tempos, humming with harmonies and chaotic knockabouts. WORLD WAR XXIV produce the standout tracks, with their raunchy vocals laced with heart-pumping aggression, spun into singalong "skunk" chanters. For the connoisseur and collector! (Pus)
(Aberrant--c/o Phantom--373 Pitt St.--Sydney, N.S.W.--2000 AUSTRALIA)

VARIOUS ARTISTS - "Bijna 2000 Jaar Geleden" cassette

This compilation features six young Dutch punk and thrash bands (ANTIDOTE, BLITZKRIEG, GEPØPEL, KNAKKERBROT, INDIREKT, and the HAEMORRHOIDS) and one New Wavey outfit (the NOUS). There are varying degrees of competency, sound quality--mostly live--and excitement here, which sometimes makes for an annoying experience, but INDIREKT positively shred! (TY)
($3 to Nielz de Wid--Erosplantsoen 18--1131 WL Volendam--NETHERLANDS)

VARIOUS ARTISTS - "Medium Raw" cassette

An excellent long player's worth of British Columbia's current crop of bands. The NEOS appear with some previously released material, but the rest (AUTOMATIC SHOCK, CHRONIC SUBMISSION, JERK WARD, L.S.D., HOUSE OF COMMONS, RED TIDE, the INFAMOUS SCIENTISTS, S.S. TOP, DA JEEP, and the cool DAYGLOW ABORTIONS) all chip in with new material, most of which is fine. Very little filler. (TY)
(BYO Victoria--3186 Metchosin--Victoria, B.C.--CANADA V9C 2A3)

VARIOUS ARTISTS - "Chaotische Ostern" cassette

A titanic spirit oozes from the reels of this live, exerting collection of raging friction and grinding fury. It features bands from Austria and West Germany, and was recorded in Vienna at an anarchist house during a 3-day punk fest. Untamed ferocity devastates frantic spurts of driving disorder, which continually unleash a sonic flail attack. Frenzied, quick, and intense, this thrash compilation digs down with invasions of lightning squashers. Great stuff by INFERNO, K.G.B., the NIKOTEENS, K-70, and more from Germany, plus EXTREM, der BRUSTKREBS, and DEAD NITTLES from Austria. (Pus)
($4 to Dolf Hermannstädter jun.--Salzmannstrasse 53--8900 Augsburg--W. GERMANY)

VARIOUS ARTISTS - It Came from Inner Space LP

This new Canadian compilation is very much like the English samplers which proliferated wildly in the '78 epoch, in that it features a bunch of pop bands and one or two token punk groups. Of the latter, S.N.F.U. produce two powerful mid-tempo gems with crunching guitars and singalong choruses (including the classic "Real Men don't Watch Quincy"), while DOWN SYNDROME offer a couple of raunchy garage punkers. Of the pop bands, the STANDARDS and the THIEVES stand out above the wimpy pack by virtue of a heavier guitar sound and an unobtrusive 60's tinge. The overall effect is rather refreshing in our current era of musical segregation. (JB)
($8 to Rubber--P.O. Box 4554--Edmonton, Alberta--CANADA)

VARIOUS ARTISTS - "Last White Christmas, vols. 1-2" cass

Two more high-quality cassettes from B.C.T. which further their effort to give more exposure to international bands. These were recorded in Pisa, Italy, just prior to 1984. Tape #1 is a C90 with nine bands. Most of them thrash away in a frantic rage, with those classic demented Italian wails, but one band (the USELESS BOYS) are in a 60's garage mold. Other groups include BRONTOSAURI, RAW POWER, the WAR DOGS, JUGGERNAUT, STATO DI POLIZIA, PUTRID FEVER, the DEMENTS, and AUSCHLAG. Tape #2, a C60, highlights the CHEETAH CHROME MOTHERFUCKERS, I REFUSE IT, and TRAUMATIC. A must for the international collector. (TY)
(B.C.P.--P.O. Box 16205--San Diego, CA 92116)

VARIOUS ARTISTS - "The Red Dance Package" 12" EP

Two Dutch bands join efforts on this 4-song maxi-EP. ALERTA's earlier material was extremely dissonant, but here they join the ranks of the SEX GANG CHILDREN/X-MAL DEUTSCHLAND school of new Euro-hits. On the other hand, the EX are now more aggressive than they've been in a while, even though they've always produced interesting post-punk. "Crap Rap" is a fast, thickly-layered chant that sounds as if CRASS merged with the FALL, and I think it's really great. An interesting and worthwhile offering. (RS)
(CNT Prod.--Flat 3, Belle Vue Hse--Belle Vue Rd.--Leeds--ENGLAND)

WANDAS - The Ideal LP

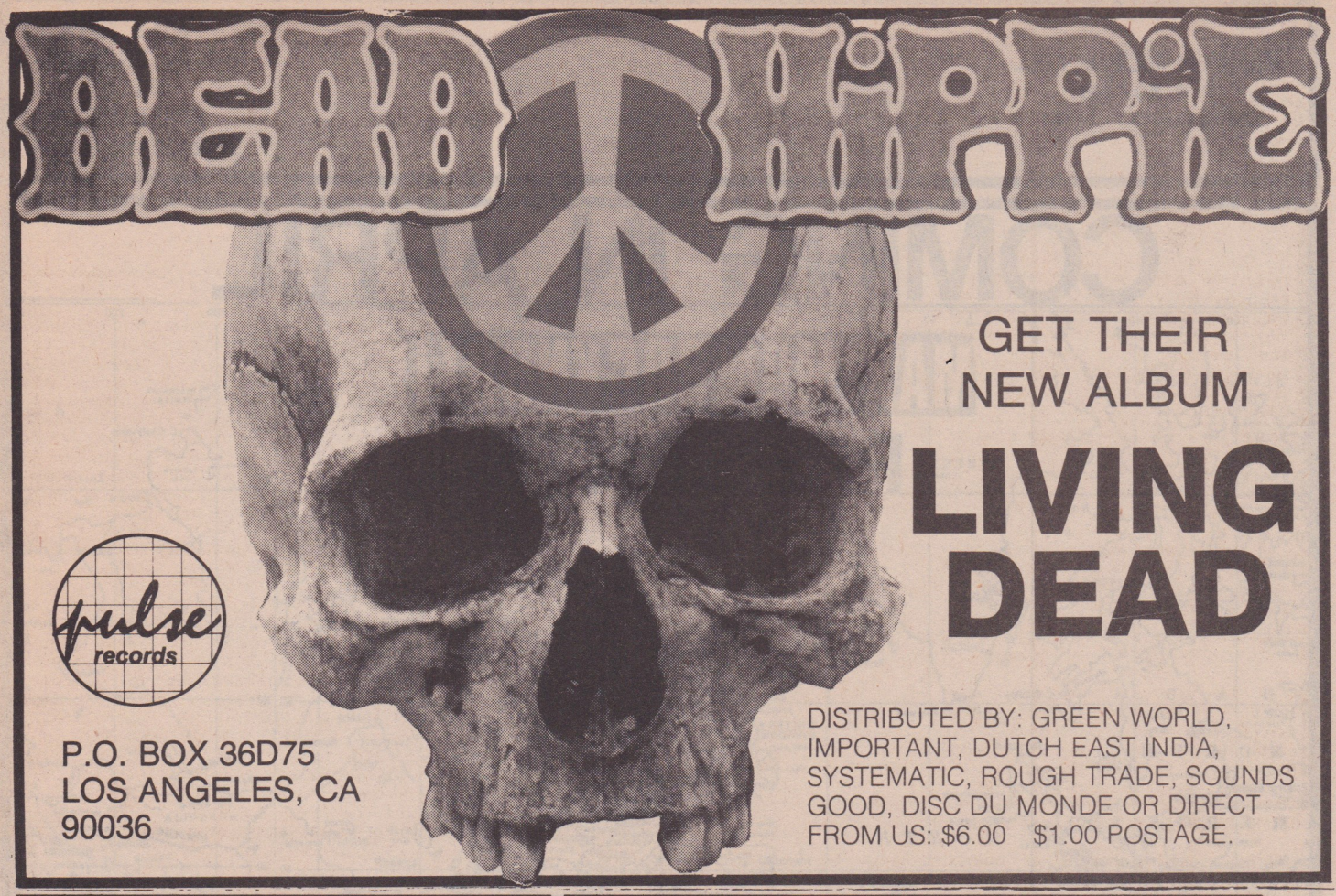
This all-girl sextet from Holland combines an abrasive, post-punky quality with lyrics which address primarily personal concerns from a woman's viewpoint. "Second Part" is a brisk, spirited rocker, but the rest of this album accomodates offbeat guitar figures which sacrifice a great deal of accessibility. Novel, though uninvolving. (SS)
(T.A.S.--c/o Wandas--P/A Galgenstraat 4A--Amsterdam--NETHERLANDS)

WHITE NOISE - "Vengence" cassette

Tight hard-edged punk (and some thrash). WHITE NOISE have that full-sounding rock 'n' roll attack a la D.O.A. or CH3, to which they add extremely gruff lead vocals and strong drumming. Don't overlook these guys. (TY)
(D. Westlake--12403 Lake Fraser Way S.E.--Calgary, Alberta--CANADA T2J 3T3)

ZERO POINT/HÅ! - [split] EP

A 7" shared by two Danish bands with the same personnel. ZERO POINT perform one melodic hardcore tune and one guitar-oriented stop/start number with a synth accompaniment and bright lyrics. HÅ! have a somewhat slower punk attack and raspy vocals like Jake from STIFF LITTLE FINGERS, though "Working Class Zero" is a speedier blast with an epic chorus. There's some quality material here. (JB)
(Spån, dist. by No Aarhus)



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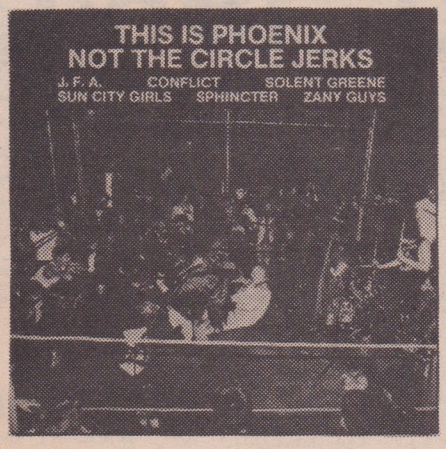

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